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INDEX

Volume LIX January to June, 1926

Article Page

Architectural League Exhibition of 1926 .... By Ely J. Kahn 226

Artistic Growth of the Washington Plan .... By Glenn Brown
  Part I. 311
  Part II. Errors to be Righted 424
  Part III. Forgotten Features 571

Boston Dry Points .... By Hubert G. Ripley
  Part II. Faneuil Hall 165
  Part III. The Old Tremont House 287
  Part IV. The Paul Revere House 388
  Part V. Copley Square 467
  Part VI. Office Buildings of the '90s (Part I) 582

Building Prospect for 1926 .... By Thomas C. Holden 83

Cathedral of the Sacred Heart, Newark, N. J. .... By I. E. Ditmars, Architect 501

Crane Company Exhibit Building, Atlantic City, New Jersey .... By Marrion Wilcox 101

Early American Architecture and the Allied Arts—A Bibliography .... By Richard F. Bach
  Part I. Introduction. Index. General Works, Churches, Dwellings 265
  Part II. Dwellings (Continued), Public and Secular Buildings, Allied Arts, Biographical, Bibliographical 328
  Part III. Periodicals 483
  Part IV. Periodicals (Continued) 525

Elementary School Buildings .... By Guy Study 403

English Parish Church and Its Detail .... By Robert M. Blackall 65

Evolution of an Architectural Design .... By Leon V. Solon
  I. The Tribune Building Tower.
    John Mead Howells and Raymond M. Hood, Architects 215
  II. The Shelton Hotel.
    Arthur Loomis Harmon, Architect 367

Farmsteads and Small Manors of France .... By Harold Donaldson Eberlein, Roger Wearne Ramsdell and Leigh Hill French, Jr.
  Part II. Le Château d'Odre, Maquinghen 18
  Part III. La Ferme de la Haie, Nesles (Neuchâtel) 171
  Part IV. La Maison de Dunois, Beaugency 276
  Part V. La Ferme du Rieu, Hesdin l'Abbé 376
  Part VI. Le Château de Dunois, Beaugency 472
  Part VII. La Ferme la Cugnie, Isques 512

Burt Leslie Fenner—Obituary ... By Egerton Swartwout ... 274
Prof. A. D. Hamlin—Obituary ... By William A. Boring ... 422
"The Hamlet Problem" From the Standpoint of the Artist in the Theatre ... By Claude Bragdon ... 1
A "House That Grew" at Magnolia, Mass ... By Frank Chouteau Brown ... 201
Housing Schemes in England ... By B. S. Townroe, B.A ... 182
Mistaken Notions About Gothic Architecture ... By Charles H. Moore ... 565
Modern Georgian Residence in East Norwich, L. I. ... By James W. O'Connor, Architect 110
A Quaint Dutch Survival. The Jean Hasbrouck House, New Paltz, N. Y. By Donald Millar ... 229
Sketches of Espero ... By André Smith ... 303
A Spanish Lectern ... By E. Donald Robb ... 326
Vicarage of Hampton Lucy, England ... By Robert M. Blackall ... 122
Winged Foot Golf Club, Mamaroneck, N. Y. ... By Clifford C. Wendehack, Architect ... 7
Writings of Viollet-le-Duc ... By Charles H. Moore ... 128

NOTES AND COMMENTS

January:

The Work of Richard Morris Hunt. By Herbert Croly ... 88
Annual Exhibition of The Architectural League of New York ... 89
The Virginia War Memorial ... 90
American Academy in Rome ... 90
The Titan City Exhibition. By Léon V. Solon ... 92
James Harrison Steedman Memorial Fellowship in Architecture ... 94

February:

Monumental Sculpture of the Future. By Vahdah Bordeux ... 188
"In Flanders Fields"—Statue by Daniel Chester French ... 190, 191
An Omission ... 190
Government Agencies That Aid the Architect. By Waldon Fawcett ... 192
Building and Construction Exhibition in Turin ... 194
Better Farm Homes Conference (Announcement) ... 194
Paris Prize Competition ... 194
A Lecture on Tudor Architecture ... 194

March:

Architects and State Aid to Housing. By Herbert Croly ... 293
Allied Architects' Association ... 294
"Atalanta's Race"—Sculpture by Alfred David Lenz ... 295, 296
Obituary—Neel Reid, architect ... 296
Architects' Tour, 1926 ... 296
Fontainebleau School of Fine Arts ... 297
A Lecture on Painted Glass ... 297

April:

Proprietary Rights in Architectural Idea. By Leon V. Solon ... 392
The Architect's Part in the Government's Economy Program. By Waldon Fawcett ... 393
The Southwest Develops Native Architecture. By Louise Lowber Cassidy ... 395
A Correction. ... 396

May:

Architectural Counterpoint. By Herbert Croly.................................... 489
Architectural Studies: St. Peter's. By Max Judge.................................. 490
National Farm Homes Conference. By William Draper Brinckloe.................. 492
Twenty-Ninth Architectural Exhibition, Philadelphia.............................. 494

June:

An Urgent Call for Concerted Professional Action. By Leon V. Solon............. 586
Price Standardization from the Architect's Viewpoint. By Waldon Fawcett........ 587
More Architects and Engineers Needed for Public Buildings........................ 590
Producers' Research Council Holds Its Annual Meeting............................. 590
Recommendation of the Committee on Architectural Harmony......................... 590
Appointment of Successor to the Late Prof. A. D. Hamlin.......................... 590

THE ARCHITECT'S LIBRARY

January:

Bertram Grosvenor Goodhue, Architect and Master of Many Arts. Text by Hartley Burr Alexander and Others. Review by Arthur W. Colton........................ 95
Grade School Buildings. Vol. II. By William George Bruce. Review by Guy Study. 98
List of Recent Publications.. 99

February:

Measured Drawings of Woodwork in the American Wing. Review by John V. Van Pelt. 195
List of Recent Publications.. 198

March:

Architecture. By Sir Thomas Jackson. Review by Arthur W. Colton............ 298
List of Recent Publications.. 301

April:

Picturesque Italy, Architecture and Landscape. By Kurt Hielscher. Review by Arthur W. Colton.. 397
L'Archittettura Rusticana Nell'Arte Italiana. By Giulio Ferrari. Review by Arthur W. Colton. 398
List of Recent Publications.. 400

May:

Homes of Our Ancestors as Shown in the American Wing of the Metropolitan Museum of Art. By R. T. H. Halsey and Elizabeth Tower. Review by Arthur W. Colton. 495
List of Recent Publications.. 498

June:

Roman Architecture and Its Principles of Construction Under the Empire. By R. T. Rivoira, translated by G. McN. Rushforth. Review by Arthur W. Colton........ 591
List of Recent Publications.. 594

FRONTISPIECES

January: "Beauty, Envy and Love." Preliminary pastel sketch for a mural decoration by Edward Trumbull
February: "Mills in Omaha." Sketch in water-color by Preston Dickinson
March: "Tapping a Cupola." Preliminary sketch for a mural painting by Arthur Covey
April: The City of Espero. Sketch by André Smith
May: Figure of Girl Dancing. From a model in silver by Paul Jennewein, sculptor
June: "Masks." From a mural decoration by W. T. Benda

COVER DESIGNS

January: Child and Stork..........................Bronze by Paul Jennewein, sculptor
February: Mask ....By W. T. Benda
March: The Toy Venus..........................By John Gregory, sculptor
April: Model Designed for the Roosevelt Memorial..By James Earle Fraser, sculptor
May: The Virgin of Alsace....................By Antoine Bourdelle, sculptor
June: Diana ....By Edward McCartan, sculptor

TYPES OF BUILDINGS ILLUSTRATED

	Architect	Page
APARTMENT HOUSES:		
The Parmley Apartment House, Summit, N J	William E. Haugaard	245-249
ASYLUM:		
New Mexico State Asylum for the Deaf and Dumb.		395
BUNGALOWS:		
Bungalows at Prestatyn, North Wales	Easton & Robertson	184, 185
CATHEDRALS:		
Cathedral of the Sacred Heart, Newark, N. J.	I. E. Ditmars	501-511
Cathedral at Soissons, France		568
CHURCHES:		
Congregational Church, Ellington, Conn.	Clark & Arms	349-354
Church of Our Lady of Lourdes, Queens Village, Long Island.	McGill and Hamlin	459-465
Christ Church, Dover, Delaware	Frank R. Watson, George E. Edkins and William Heyl Thompson	445-449
First Baptist Church, Pittsburgh, Pa	Bertram Grosvenor Goodhue	96
St. Bartholomew's Church, New York	Bertram Grosvenor Goodhue	97
St. Colman's Church, Ardmore, Pa	Frank R. Watson, George E. Edkins and William Heyl Thompson.	547-553
St. Peter's Church, Salisbury, Maryland	Frank R. Watson, George E. Edkins and William Heyl Thompson.	545
English Parish Churches (Measured Drawings):		
Church at Hailes, Gloucestershire		70, 71
Church at Stratford-under-Castle, Wiltshire		72, 73; 80, 81
Church at Yarnton, Oxfordshire		74-77
St. Peter's Church, Medmenham, Buckinghamshire		65-69; 78, 79
CLUBS:		
The Broadmoor Country Club, Shreveport, Louisiana.	Clarence W. King	257-263
The Winged Foot Golf Club, Mamaroneck, N. Y.	Clifford C. Wendehack	7-17
COMMERCIAL BUILDINGS:		
Child's Building at 604 Fifth Avenue	William Van Alen	59-63
Crane Company Exhibit Building, Atlantic City, N. J.	James Gamble Rogers, Inc., architect; Howard A. Stout, associate architect	103, 105-109
Exchange Building, State Street, Boston	Peabody & Stearns	582
General Accident, Fire and Life Assurance Corporation Building, Philadelphia, Pa	Frank R. Watson, George E. Edkins and William Heyl Thompson	451-455
Theodore Kosloff Building, Los Angeles	T. Beverly Keim, Jr	544, 545
Landay Hall, Newark, N. J	Simeon B. Eisendrath	589
Tribune Building Tower, Chicago	John Mead Howells and Raymond M. Hood	216-225
COURT HOUSE:		
Court House, Somerville, Mass	Charles R. Greco	51-55
FARM HOUSES:		
Le Château d'Odre, Maquinghen, France		19-32
La Ferme de la Haie, Nesles (Neuchâtel)		170-181
La Maison de Dunois, Beaugency		276-286
La Ferme du Rieu, Hesdin l'Abbé		376-387
Le Château de Dunois, Beaugency		472-482
La Ferme la Cugnie, Isques		512-524
FRATERNITY BUILDING:		
The Elk Building, Los Angeles, California	Curlett & Beelman	355-357

GARAGE:

Garage for James O. Hoge, Esq., The Highlands, Washington .... Bebb & Gould 363

HISTORIC BUILDINGS:

Cathedral at Soissons, France 568
Faneuil Hall, Boston 167
Jean Hasbrouck House, New Paltz, N. Y. 228-232
Paul Revere House, Boston 388
Tremont House, Boston 288

HOTEL:

The Shelton Hotel, New York .... Arthur Loomis Harmon 367-375

HOUSES (*See also Residences*):

A Two-family House at New Haven, Conn. .... Jacob Weinstein 57, 58

LIBRARY:

Fordham University Library, New York, N. Y. .... Emile Perrot 335-343

MEMORIALS:

Roosevelt Memorial Bridge, Washington, D. C. 320-321
Proposed Roosevelt Memorial, Washington, D. C. 322-325
Virginia War Memorial Design .... Paul Cret and Marcellus Wright 90, 91

MONUMENT:

Phillips Brooks Monument, Copley Square, Boston 469

MUNICIPAL BUILDINGS:

Fire Alarm Headquarters Building, Boston, Mass. .... O'Connell & Shaw 141-145

MUSEUM:

New Mexico Art Museum 396

RESIDENCES:

J. F. Bermingham, Esq., East Norwich, Long Island. James W. O'Connor 110-121
Miss Mable Brownell, Douglaston, Long Island .... Otto Preis 251-253
Prof. Paul Fancher, Clinton, N. Y. .... McGill & Hamlin 455-457
Edward F. Fisher, Esq., Detroit, Michigan .... Richard H. Marr 153-163
James D. Hoge, Esq., The Highlands, Washington .. Bebb & Gould 359-365
Arthur Lawrence, Esq., Bronxville, N .Y. .... Penrose V. Stout 233-243
H. Edward Manville, Pleasantville, N. Y. .... Donn Barber 39-49
Quincy A. Shaw McKean, Esq., Magnolia, Mass. .. Joseph D. Leland & Co. 203-214
Waldo Sheldon, Esq., Wilson Point, South Norwalk, Conn. .... Frank J. Forster 133-139
Fred Stone, Esq., Forest Hills, Long Island, N. Y. .. Grosvenor Atterbury, Stowe Phelps and John Tompkins 345-347
H. C. Taylor, Esq., Cold Spring, Long Island .... Butler & Corse 555-563
E. R. Troxell, Esq., Bronxville, N. Y. .... Lewis Bowman 255, 256
W. K. Vanderbilt, Esq., New York .... Richard Morris Hunt 89
E. R. Vollmer, Esq., Northport, Long Island .... Foster & Vassar 533-541

RESTAURANT:

Childs at 604 Fifth Avenue, New York .... William Van Alen 59-63

SCHOOLS:

Goliad School, Galveston, Texas .... William B. Ittner, De Witt and Lemon 412-414
Fifty-Second Street School, Los Angeles .... A. M. Edelman and A. C. Zimmerman, associate architects. 410, 411
The Fisher School, North Walpole, Mass. .... R. Clipston Sturgis 408, 409
Arthur H. Howard Elementary School, Wilmette, Illinois .... Perkins, Fellows & Hamilton .. 418, 419
Roosevelt Memorial School, River Forest, Ill. .... Perkins, Fellows & Hamilton .. 416, 417
Winsor School, Longwood, Mass. .... R. Clipston Sturgis 405, 406

SHOP:

The Flower Shoppe, Lansing, Mich. .... Lee Black 147-151

TEA ROOM:

Tea Room at Heathcote, N. Y. .... Arthur Loomis Harmon 33-37

TEMPLE:
Al Malaikah Temple, Los Angeles, California......John C. Austin: G. A. Lansburgh, collaborating architect 435-443

THEATRE:
Staging of "Hamlet" at Walter Hampden's Theatre, N. Y. ....Claude Bragdon..................2-6

VICARAGE:
Vicarage at Hampton Lucy, England.. 122-127

ARCHITECTS REPRESENTED

Name	Home Office	
Atterbury, Grosvenor	New York	345-347
Austin, John C.	Los Angeles, Cal.	435-443
Barber, Donn	New York	39-49
Bebb & Gould	Seattle, Washington	359-365
Black, Lee	Lansing, Mich.	147-151
Bowman, Lewis	Bronxville, N. Y.	255, 256
Bragdon, Claude	New York	2-6
Butler & Corse	New York	555-563
Clark & Arms	New York	349-354
Cret, Paul	Philadelphia	90, 91
Curlett & Beelman	Los Angeles, Cal.	355-357
De Witt & Lemmon	Dallas, Texas	412-414
Ditmars, I. E.	New York	502-511
Easton & Robertson	England	184, 185
Edelman, A. M.	Los Angeles, Cal.	410, 411
Edkins, George E.	Philadelphia, Pa.	445-449; 451, 453; 545, 547-553
Forster, Frank J.	New York	133-139
Foster & Vassar	New York	533-541
Goodhue, Bertram Grosvenor	New York	96, 97
Greco, Charles R.	Boston, Mass.	51-55
Harmon, Arthur Loomis	New York	33-37; 367-375
Haugaard, William E.	New York	244-249
Hennell & James	London, England	186
Hood, Raymond M.	New York	216-225
Howells, John Mead	New York	216-225
Hunt, Richard Morris		89
Ittner, William B.	St. Louis, Mo.	412-414
King, Clarence W.	Shreveport, Louisiana	257-263
Lansburgh, G. A.	Los Angeles, California	435-443
Leland, Joseph D. & Co.	Boston, Mass.	203-214
Marr, Richard H.	Detroit, Mich.	153-163
McGill & Hamlin	New York	455-457; 459-465
O'Connell & Shaw	Boston, Mass.	141-145
O'Connor, James W.	New York	110-121
Perkins, Fellows & Hamilton	Chicago, Illinois	416-420
Perrot, Emile	New York	335-343
Petter & Warren	Yeovil, Somerset, England	187
Phelps, Stowe	New York	345-347
Preis, Otto	New York	251, 253

Rogers, James Gamble, Inc.	New York	103-109
Stout, Howard A.	Atlantic City, N. J.	103-109
Stout, Penrose, V.	New York	233-243
Sturgis, R. Clipston	Boston, Mass.	405, 406, 408, 409
Tompkins, John	New York	345-347
Thompson, William Heyl	Philadelphia, Pa.	445-449; 451, 453; 545; 547-553
Upjohn, Hobart	New York	132
Van Alen, William	New York	59-63
Watson, Frank R.	Philadelphia, Pa.	445-449; 451, 453; 545; 547-553
Weinstein, Jacob	New Haven, Conn.	57, 58
Wendehack, Clifford, C.	New York	7-17
Wright, Marcellus E.	Richmond, Va.	90, 91
Zimmerman, A. C.	Los Angeles, Cal.	410, 411

LANDSCAPE ARCHITECTS

Bryant Fleming	Wyoming, N. Y.	153
Olmstead Bros.	Boston, Mass.	120, 121

ARTISTS

Benda, W. T., painter	February cover and June frontispiece
Bourdelle, Antoine, sculptor	May cover
Covey, Arthur, painter	March frontispiece
Dickinson, Preston, painter	February frontispiece
Ferriss, Hugh	93, 94
Fraser, James Earle, sculptor	April cover
French, Daniel Chester, sculptor	191
Gregory, John, sculptor	March cover
Jennewein, Paul, sculptor	January cover and May frontispiece
Lenz, Alfred David, sculptor	295
McCartan, Edward, sculptor	June cover
Nebel Berthold, sculptor	90
Sheldon Roy Van Auken, sculptor	189
Smith, André	305-310
Trumbull, Edward, painter	January frontispiece
Vincent, John	132
Walcott, William	491

ILLUSTRATION OF DETAILS

Altar 465, 545, 553
Altar rails 72, 73
Arcade 482
Auditorium 443

Balcony 539
Bay 12, 41, 116, 247, 405, 418
Brickwork 35, 147, 174-180, 345, 520, 545
Bridge 17, 320, 321

Castles 397, 398
Ceilings (decorated) 37
Chandelier 37, 259, 339, 441, 545
Chapel 24, 465, 506
Chart 84
Choir seats 74, 75, 76, 77
Clock 351, 409
Coat-of-arms 20
Colliery Layout 182
Colombier 32, 385

Columns 290, 291, 299, 324
Courtyard 181, 281, 282, 382, 474, 479, 514, 517

Dining Room 16, 119, 259
Dome 435, 437
Doors 115, 124, 125, 141, 153, 239, 249, 335, 381, 386, 447
Doorway 21, 22, 27, 28, 33, 51, 57, 63, 123, 175, 178, 249, 279, 284, 285, 335, 343, 378, 447, 474, 480
Dormers 21, 24, 27, 33, 280, 386

Elevations 11, 80, 81, 110, 112, 122, 184, 337, 504, 547
Entrance Details 53, 55, 65, 105, 113, 132, 133, 141, 147, 153, 155, 207, 210, 212, 239, 247, 263, 335, 409, 410, 411, 414, 417, 435, 437, 439, 451, 453, 459, 547, 549, 555, 559
Etching 491
Façades 8, 9, 21, 57, 59, 89, 96, 97, 368,-374, 504, 505
Farmyard 18, 32, 378, 379
Fireplace 117, 119, 159, 212, 213, 228, 259, 455, 457, 478, 497
Flèche 508
Floor plans 10, 40, 58, 103, 120, 134, 136, 148, 154, 158, 204, 234, 236, 244, 246, 252, 256, 336, 338, 340, 352, 354, 406, 408, 410, 416, 418, 436, 438, 456, 534, 544, 558
Font (Baptismal) 78, 79
Fountain 49, 157, 380, 576
Foyer 107
Furniture (stage) 3

Gable 45, 133, 139, 251
Garage 137, 363
Gardens 26, 39, 47, 110, 121, 233, 241, 523, 535, 537, 578
Garden House 30, 579
Gate House 574
Gate Posts 574
Gate Valve 105
Gateway 20, 29, 35, 121, 174, 277, 445, 516
Graph 84
Gymnasium 419, 420

Hall 212, 563

Interiors 14, 15, 16, 37, 114-119; 159-163; 208, 212, 213, 259, 339, 353, 455, 457, 463, 545, 553, 563, 568
Isometric Drawings 2

Keep 472

Lamps 239, 249, 255, 335, 363, 441, 449, 463, 533
Lamp Posts 428, 429
Lectern 326, 327
Library 213, 335-343
Lithograph 288
Lobby 14
Loggia 209
Lounge 15, 106
Lych Gate 445

Mantel 117, 118, 119, 159, 455, 497
Map 313
Mask ....February cover; June frontispiece
Mausoleum 594
Measured Drawings 28, 29, 66-81; 122, 125, 127, 178, 179, 184, 185, 196, 197, 228-231; 327
Memorial 90, 91, 314, 316, 322, 323, 324, 325
Mills ....February frontispiece
Model 375
Music Room 118

Obelisk 580, 581
Organ 353, 568

Pavilion 443
Perspective 18, 170, 320, 376 512
Pew backs and ends 66, 67, 68, 69
Plans 10, 40, 58, 103, 204, 234, 236, 244, 256, 318, 319, 322, 323, 336, 338, 360, 410, 412, 413, 416, 418, 424, 431, 502, 512, 544, 577
Plot plans 18, 40, 120, 170, 258, 347, 558
Pool 31, 39, 43, 211, 241, 519
Porch 43, 45, 46, 110, 135, 153, 157, 256, 449, 557
Portraits 274, 422, 591
Potager 177, 180, 383, 384, 522
Pueblo details 395, 396
Pulpit 70, 71

Rosewindow 504, 505

Screen 339, 341
Sculpture ....Cover designs for January, March, April, May, June; 189, 191, 295
Show room 103, 147, 149, 151, 589
Sketches ....January frontispiece; 216-225; 287, 290, 291, 305-310; 368-374; 388, 390, 469, 470, 582
Solarium 106
Spire 351
Stage scenery 2, 4, 5, 6
Staircase 108, 109, 114, 241, 280, 449, 476, 563
Stonework 126, 127, 133, 139, 211
Stucco 151
Studio 206, 207, 208
Sundial 113, 123, 533

Terraces 572, 575, 577, 578
Tiles (decorative) 105, 149, 151, 443
Tower 172, 173, 278, 475, 505, 507, 518
Turret 521

Valve 105
Vase (garden) 155, 233
Vaulting 339, 341, 496, 553, 568
Vestibule 441

Wall Fountain 49
Window Detail 22, 23, 24, 27, 29, 43, 51, 61
127, 179, 279, 286, 298, 506, 561
Window shutters 230, 382, 383

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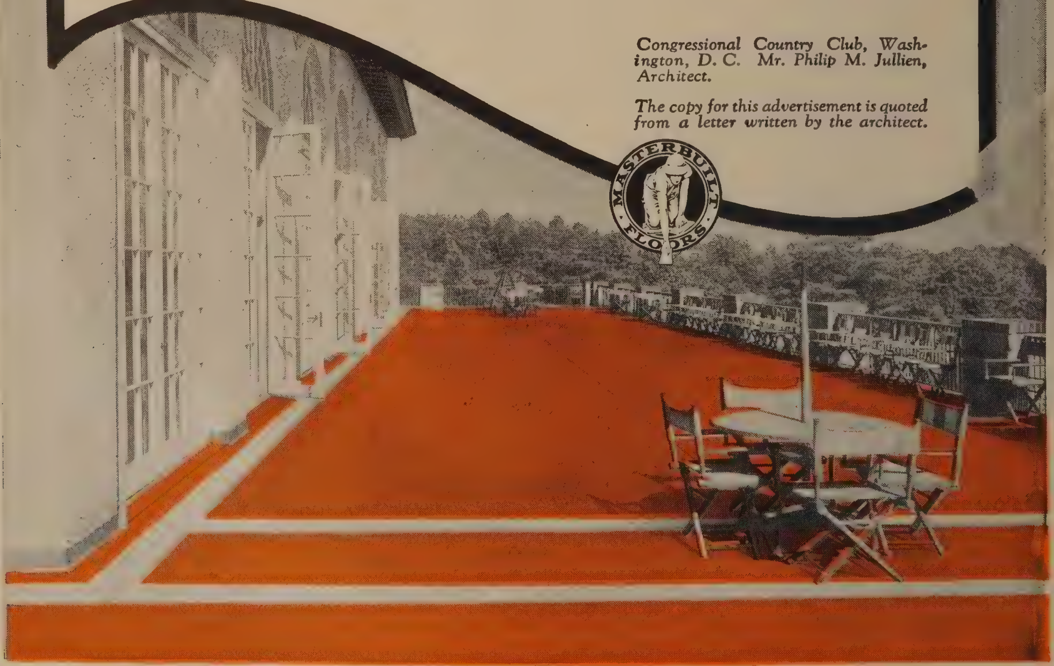


"BEAUTY, ENVY AND LOVE"

The preliminary pastel sketch for a mural decoration by Edward Trumbull.

This artist is now entering the front rank of his profession through his imaginative faculty, fine color quality and draughtsmanship.

Educationally he is an American product, having made all his studies in this country. He, however, acquired sufficient experience and skill here to become Frank Brangwyn's sole assistant for six years.

The
ARCHITECTVRAL
RECORD

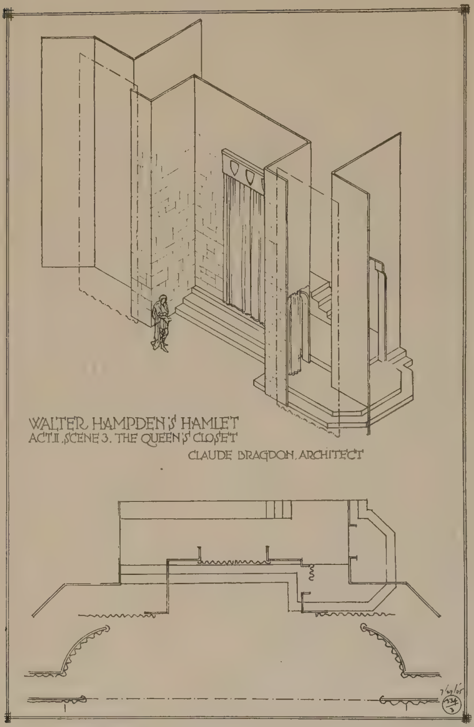
VOLUME 59 JANUARY, 1926 NUMBER 1

"The HAMLET PROBLEM" from the STANDPOINT of the ARTIST IN THE THEATRE

By
Claude Bragdon

To PROVIDE THE play of *Hamlet* with its appropriate *mise en scène* is no simple matter, because the artist who essays it is confronted with a number of possible alternatives, each soundly enough reasoned from a certain point of view, but mutually exclusive, so that at the outset he is forced to determine upon what aspects of this masterpiece of the myriad-minded master it is most important to lay stress.

In Shakespeare's day his plays were costumed in the then current fashion: the indications of scene were conventional and slight; archaeological accuracy was not even thought of, much less attempted, the imagination of the spectator, aided by the descriptive passages in the play itself being depended upon to provide the *mise en scène.* The recent much discussed London production of Hamlet in modern clothes was therefore, in a sense, not a new idea: Kemble, the brother of Mrs. Siddons, played Hamlet in knee breeches, a powdered wig, and the decorations current about the year eighteen hundred. The preoccupation with history and archaeology in the setting and costuming of Elizabethan plays is a thing quite of our own time, and reached its culmination in the productions of Henry Irving, whose passion for perfection in every detail sometimes defeated the very end it was meant to serve—that of satisfying the mind and stimulating the imagination. Irving loved ingenuity for its own sake: in the final scene in *Hamlet,* for example, he used red colored sawdust to achieve the effect of a wine stain on the floor in the dashing down of the poisoned cup. But it is clear that no stage trick is permissible at this point lest it divert attention from the swift flight of the drama toward its close. Beerbohm Tree, with little of Irving's taste and genius, essayed to go him one better in the matter of Shakespearean production but succeeded only in going

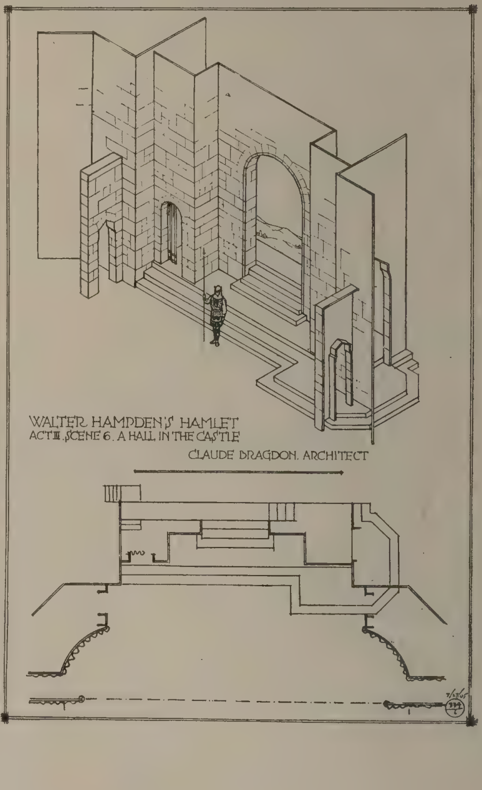


WALTER HAMPDEN'S HAMLET
ACT II, SCENE 3. THE QUEEN'S CLOSET
CLAUDE BRAGDON, ARCHITECT

him much worse. Since then the tendency has been toward simplification, even to the point of having no scenery at all!

The events portrayed in the tragedy of *Hamlet* are supposed to have occurred in the eleventh century—for it was then that England was rendering tribute to Denmark—but the entire spirit of the play indicates a less rude and primitive civilization. *Hamlet* is full of anachronisms when dated as far back as that, while if it were correctly set and costumed according to that place and period the result would be scarcely less disturbing than if done in modern dress. "A hall in the castle," for example, would probably have a fire burning in the center of the floor, with an opening in the roof above for the escape of smoke: all of the characters would be blond in coloring, the men heavily bearded and clothed, for the most part, in the skins of beasts. Without pursuing the subject further it is clear that the archaeologically correct production of *Hamlet* will not do.

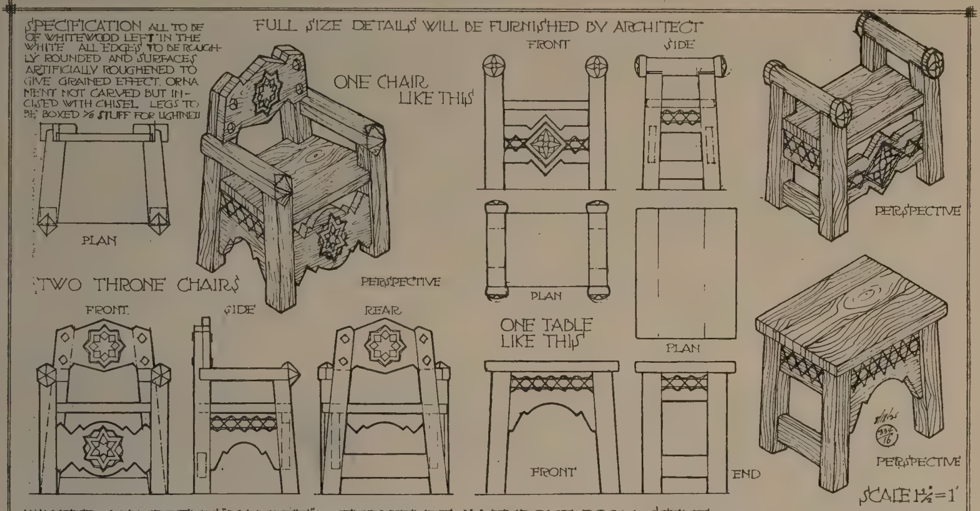
Between these two alternatives—the "contemporaneous" and the "archaeological" presentation of the play, there is a third, which might be named the "abstract," or (relatively) timely. Its justification would dwell in the fact that *Hamlet* is preëminently the presentation of a known human archetype, the dramatization of a forever recurring human predicament—this very winter, in New York, audiences sat spell-bound through the last act of *The Vortex,* which was in every essential the Queen's closet scene of *Hamlet.* For this great play, despite its sharply limned figures, set against a definite geographical and historical background, is a drama of the unfolding of consciousness, in which the man Hamlet is simply *man* undergoing an ordeal which leads to supermanhood, and the subsidiary characters are *his qualities*—"the enemies of his own household"—whom he must destroy at the behest of the ghost of his "father," that spiritual principle or higher self, from which he has been cut off by the machinations of his terrestrial nature or lower self, personified in the character of Claudius.



WALTER HAMPDEN'S HAMLET
ACT III, SCENE 6. A HALL IN THE CASTLE
CLAUDE BRAGDON, ARCHITECT

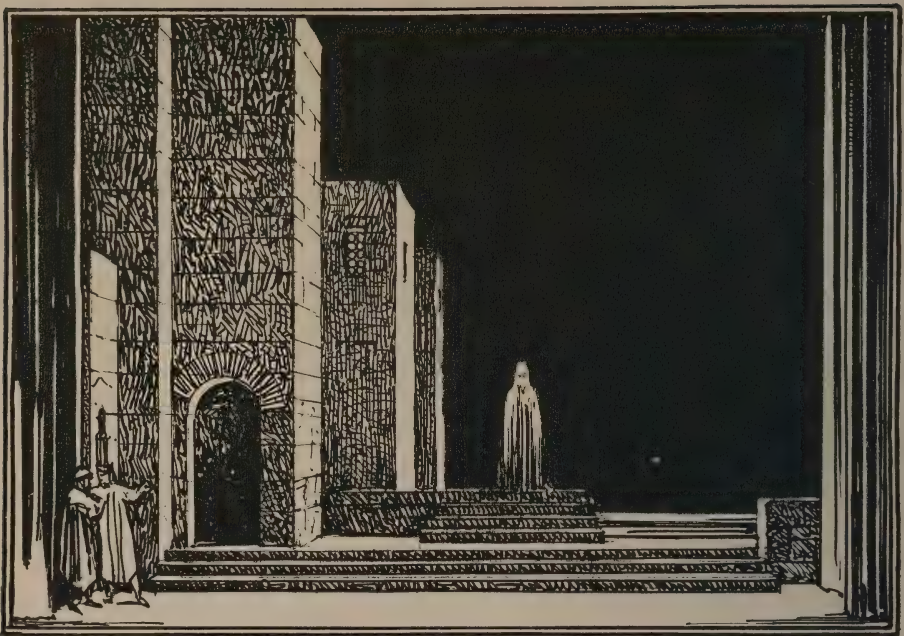
With the acceptance of this point of view about the play contradictions disappear, anachronisms become unimportant: *the place* in which the drama is enacted is the soul of man: *the time* is every moment. Here is a hint of the utmost value to the producer, for it liberates him from the literalness of the purely realistic and rationalistic point of view. But to stress the symbolistic aspect of the play to the exclusion of every other is no true solution of the problem; it reduces Shakespeare to the dimensions of Maeterlinck, and denies to the spectator that legitimate pleasure—felt by everyone, and not alone the literal-minded—in that *individualized* aspect of things from which is born the sense of reality: we must be made to believe that *there* it was, *then* it was, *thus* it was, and not otherwise. The eternal verity of *Hamlet* gains rather than loses through its concreteness and circumstantiality, for the more perfectly a work of art conforms to the structural pattern of life as perceived by the mind and the senses, the more truly does it mirror the inner life of the spirit.

Arrived at this point and reasoning thus, the Hamlet problem from the producer's standpoint might be formulated something after this fashion: For the sake of poignancy of appeal and verisimilitude Hamlet should be shown as a man among men, in his habit as he might have lived, in a plausible and appropriate environment. BUT, to bring out the play's mystical quality there should be as little as possible to tie the imagination down to a particular place or a particular period. The archaeological sense should not be altogether denied or affronted, but on the other hand it should be given nothing into which it might be able, so to speak, to set its teeth. In brief, there should be always an effort toward *abstraction,* but never the abstraction of the play's essentially human quality, thus relegating it to the dim limbo of the symbolist.

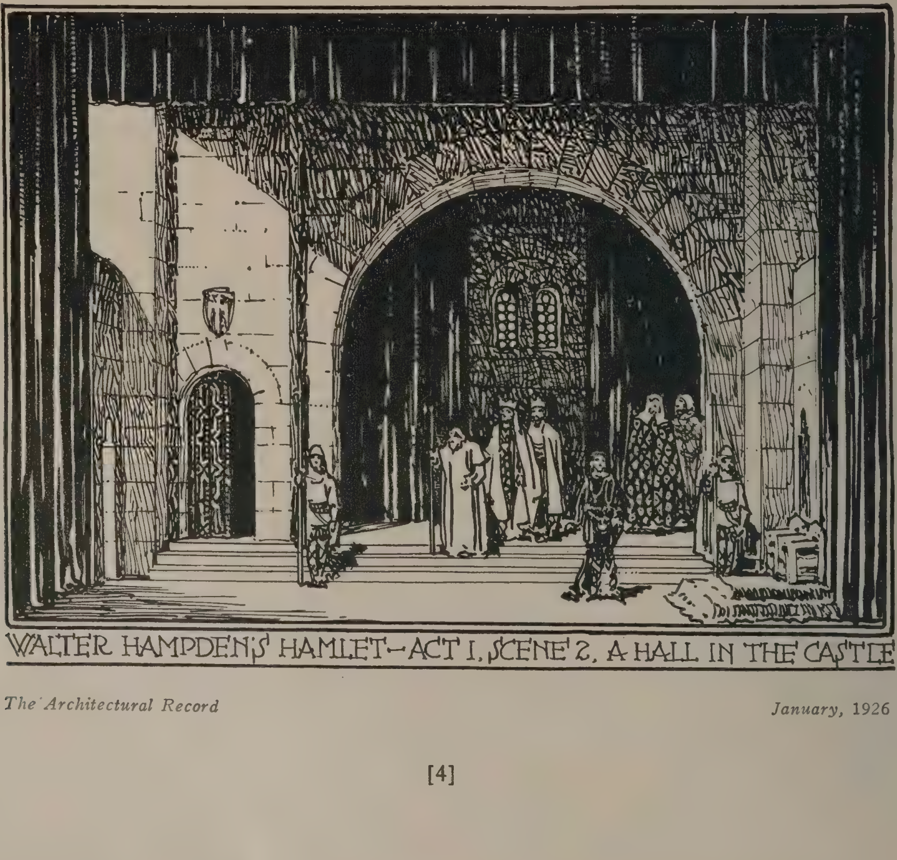

SPECIFICATION ALL TO BE OF WHITEWOOD LEFT IN THE WHITE ALL EDGES TO BE ROUGHLY ROUNDED AND SURFACES ARTIFICIALLY ROUGHENED TO GIVE GRAINED EFFECT. ORNAMENT NOT CARVED BUT INCISED WITH CHISEL LEGS TO BE BOXED ⅝ STUFF FOR LIGHTNESS
FULL SIZE DETAILS WILL BE FURNISHED BY ARCHITECT
PLAN
ONE CHAIR LIKE THIS
FRONT
SIDE
PERSPECTIVE
TWO THRONE CHAIRS
PERSPECTIVE
FRONT
SIDE
REAR
PLAN
ONE TABLE LIKE THIS
PLAN
FRONT
END
PERSPECTIVE
SCALE 1½"=1'

WALTER HAMPDEN'S "HAMLET"— FURNITURE IN THRONE ROOM SCENE CLAUDE BRAGDON, ARCHITECT.

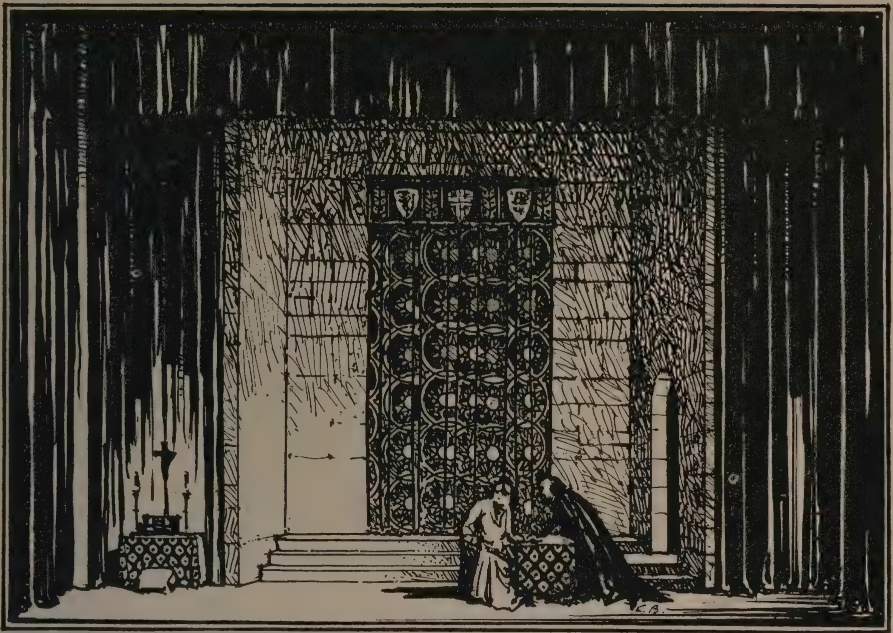
It was with a mind dominated by this general idea that I undertook to make a new production of *Hamlet* for Mr. Walter Hampden with which to open his theatre in New York. The solution of the "Hamlet problem" presented in the accompanying drawings, however far short it may fall of ideal success, represents a sincere effort to reconcile the conflicting claims of the realist and the symbolist—for Shakespeare was himself both, and both types of mind are



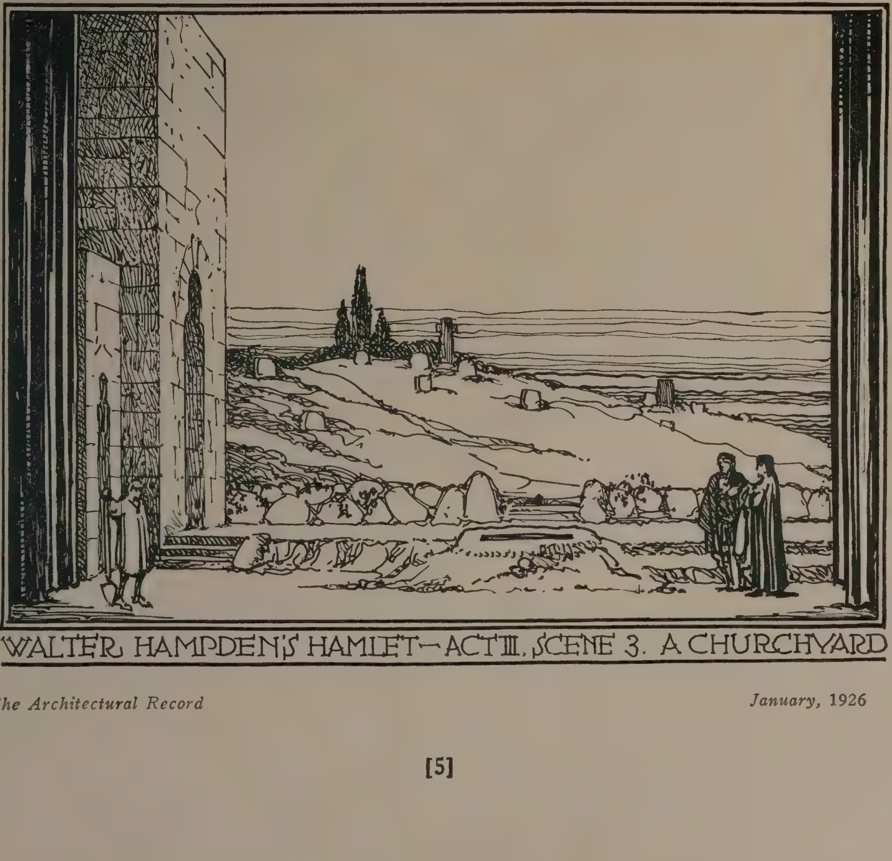
WALTER HAMPDEN'S HAMLET—ACT I. SCENE I. PLATFORM OF CASTLE



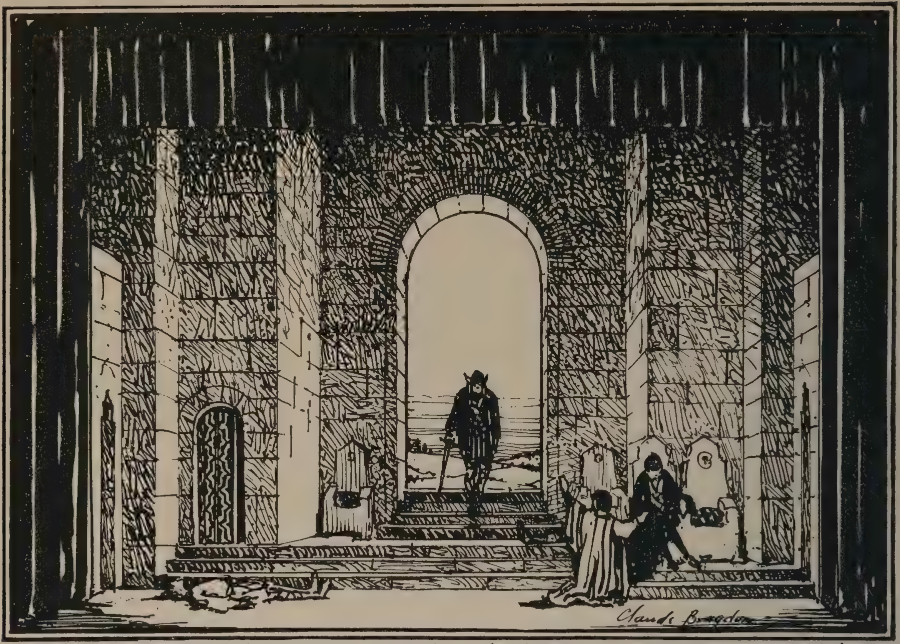
WALTER HAMPDEN'S HAMLET—ACT I. SCENE 2. A HALL IN THE CASTLE



WALTER HAMPDEN'S HAMLET — ACT II, SCENE 3: THE QUEEN'S CLOSET



WALTER HAMPDEN'S HAMLET — ACT III, SCENE 3. A CHURCHYARD



WALTER HAMPDEN'S HAMLET—ACT III, SCENE 6: A HALL IN THE CASTLE

represented in every theatrical audience —that vast majority whose perceptions and interests are limited to *things* and *events*, and that small but significant minority to whom things and events are but the indices of psychic and metaphysical reality.

In order not to affront the literal-minded, everything on the stage that meets the eye is as it *might have been* in Denmark—but probably wasn't—because so much more nearly what it *ought* to have been, thus bringing aid and comfort to the idealist. The play is such an inspired fusion of the ideal and the real —of facts that flower in philosophy—as to justify the attempt to create a *mise en scène* which should be the meeting place, as it were, of two worlds—no man's and everyman's.

Now all architecture, of whatever style or period, may be reduced to three elements, the column, the lintel and the arch, respectively represented by the vertical, the horizontal and the curved line. "These are the three, the only three letters from which has been expanded the architectural art, as a great and superb language wherewith man has expressed, through the generations, the changing drift of his thoughts." To make the architecture of *Hamlet* as abstract and archetypal as possible, these elements were employed in all their starkness, without mouldings, without ornament, without surface decoration, or even the suggestion of wood or brick or stone, lest such things act as a snare to the mind and memory and so arrest that free flight of the imagination into that castle of the soul which was Hamlet's true dwelling, more real than any Elsinore.

The WINGED FOOT GOLF CLUB MAMARONECK, NEW YORK

CLIFFORD C. WENDEHACK, ARCHITECT

THE CLUB house for the Winged Foot Golf Club at Mamaroneck, New York, which has just been completed, should be of unusual interest to the golfer and to managing bodies of clubs throughout the country, because it was designed to meet the needs primarily of the men members. In addition it marks a decided departure in country club architecture from the usual accepted bungalow type. The bold and rugged treatment of the exterior in the spirit of the English style, and the strong and durable materials used convey the spirit of the organization it is designed to house.

Recently-built club houses in the east and middle west have, through necessity, laid particular stress on the social requirements of their buildings, and consequently a large proportion of the building funds have been spent on the construction and equipment of social club rooms, thus necessitating reduced expenditure on the locker house portion.

The Winged Foot Golf Club from the beginning determined upon a policy which has worked out to the advantage of its six hundred playing members, and has given them one of the largest and best equipped locker rooms in the country. Probably Building Committees of smaller clubs and resources will find in the study of this plan many features, conveniences and sizes hard to emulate upon the basis of the usual three hundred and fifty membership revenue, but the general principles involved may be applied without undue expense to any size layout.

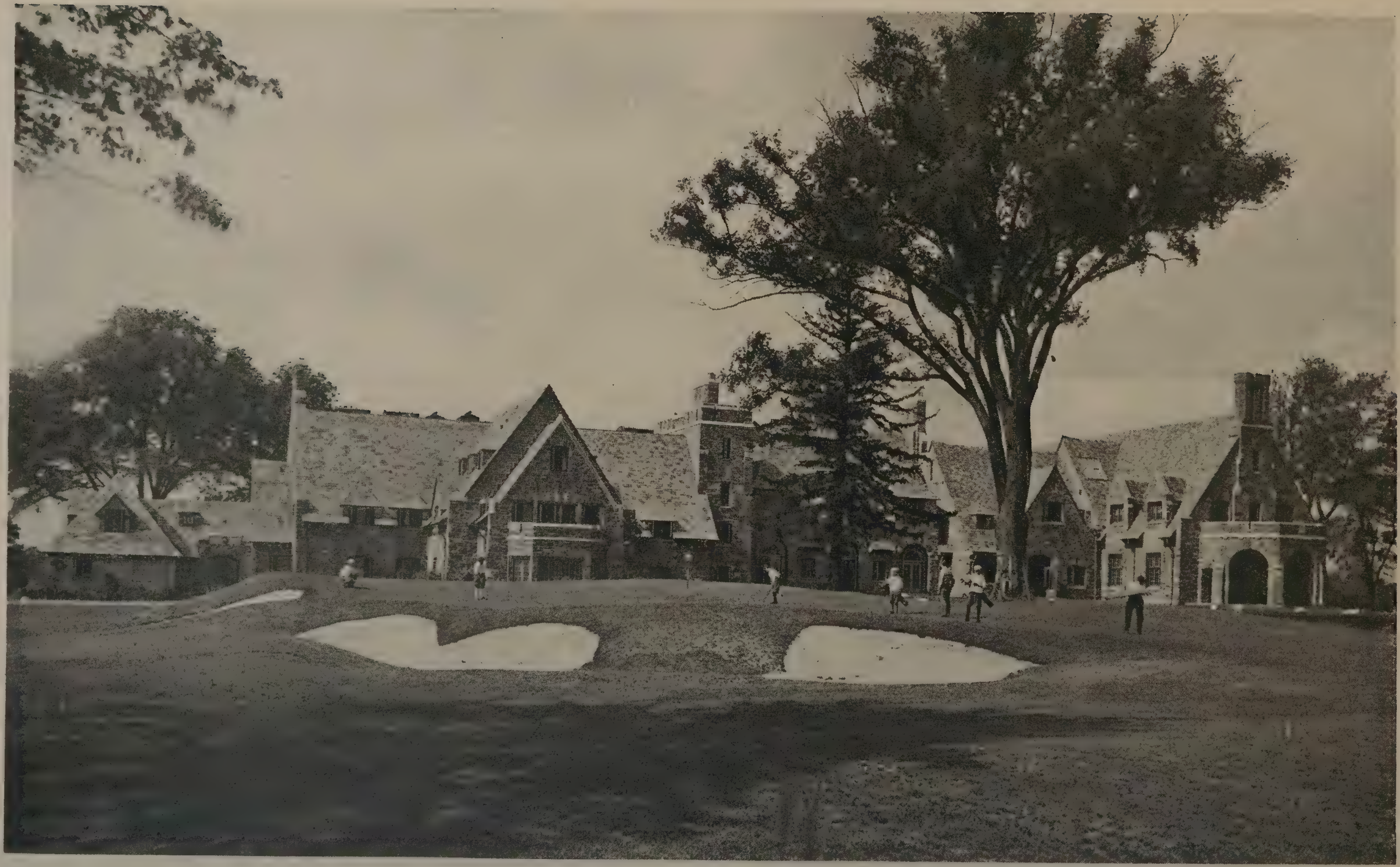
The form of plan was suggested by the contours of the space reserved for the club house between the east and west courses. The site is probably the most ideal location for the building to be found on the entire two hundred and eighty acres of the course. Another determining feature in locating the house in this particular spot, was the magnificent avenue of silver maples leading from the old White Plains Road to the main entrance of the building, and which determined the main axis of the building.

The fundamental object of the interior arrangement was the separation of the men's quarters and grille room from the rest of the building. This has been accomplished by a general means of communication running directly from the locker room to the main entrance which is called the loggia. At points along this loggia are wide double doors, which, when closed, completely separate the social end of the club from the men's grille, card rooms and locker rooms.

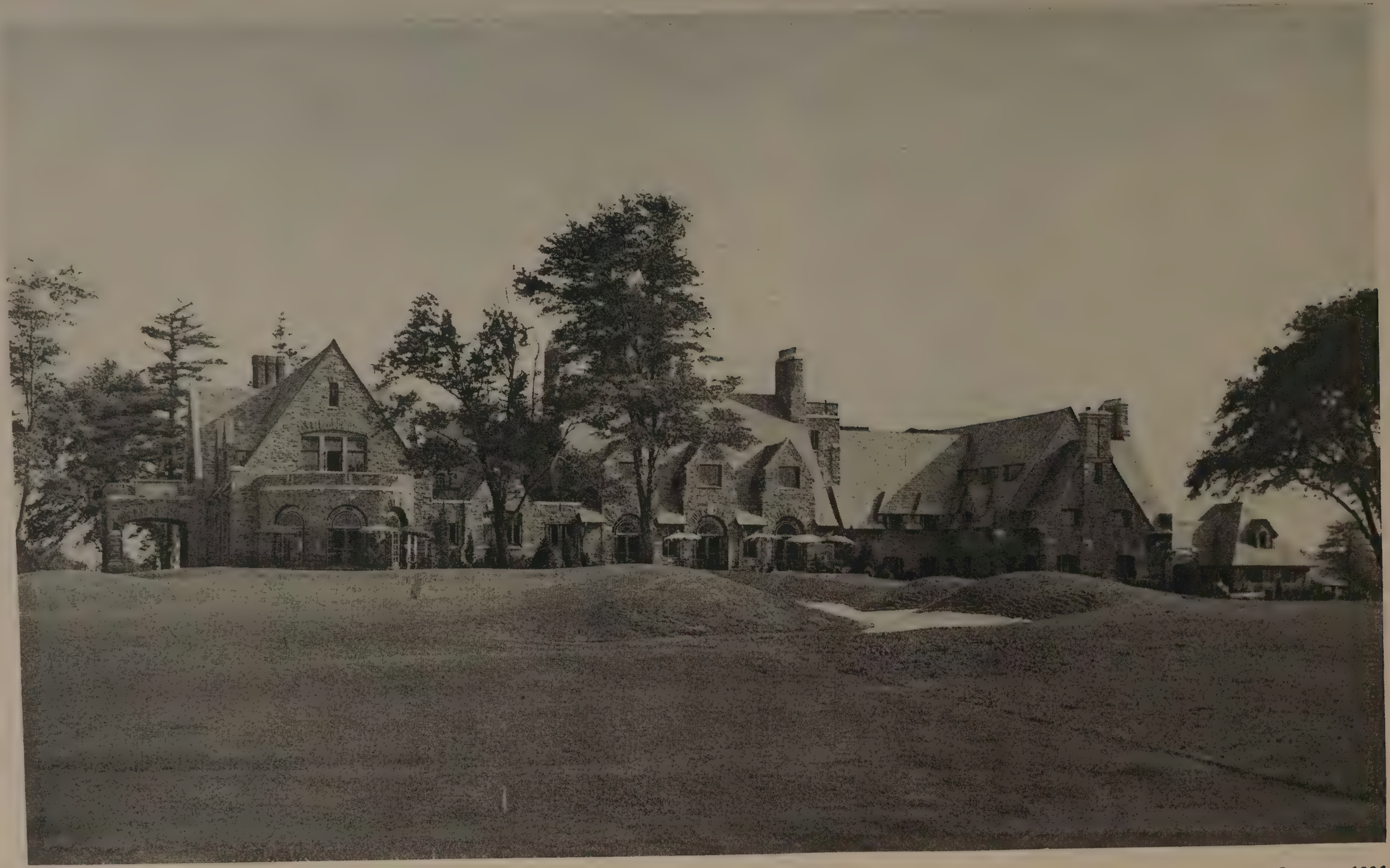
The grille room opens out on the east and west in wide terraces, paved with flagging. These terraces are used for out door dining and lounging for men and are equipped with tables, chairs and gay colored umbrellas. From these terraces there is a fine outlook over both east and west courses, and immediately in front of them are the first tee and the eighteenth hole—an ideal arrangement for the many matches, both professional and amateur, which this club sponsors.

The kitchen adjoins the grille and the dining room, and is so arranged that direct service may be had to both. The office, placed at the secondary entrance, serves as an entrance to the women's quarters and the women's locker room on the second floor and retiring room on the first floor. The central position of the office makes possible the control of the main entrance, the stairs to the second story sleeping rooms, telephone booths, and the service entrance which is directly under the office windows.

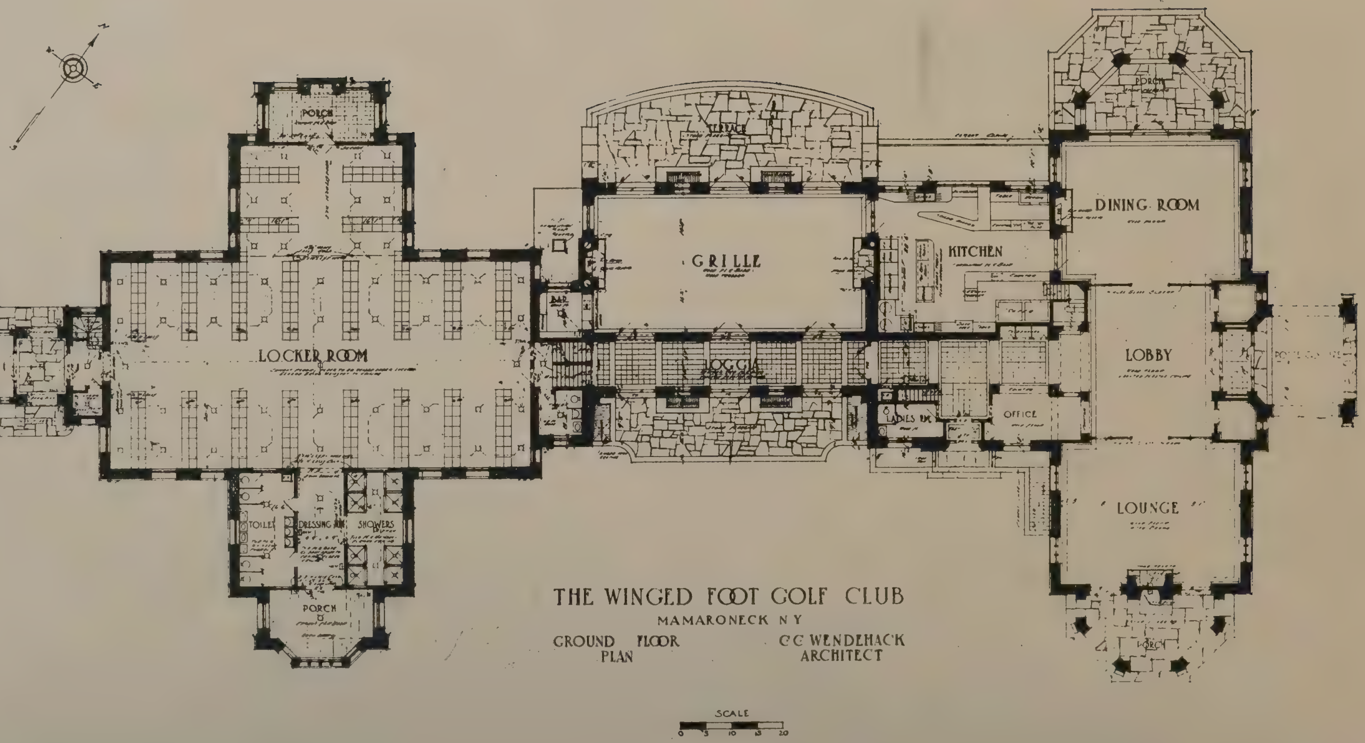
Grouped on the main façade of the building are the dining room and lounge, separated by a vaulted lobby, so arranged that the rooms may be semi-private by means of carved oak screens or thrown into one large room for banquets. Open-



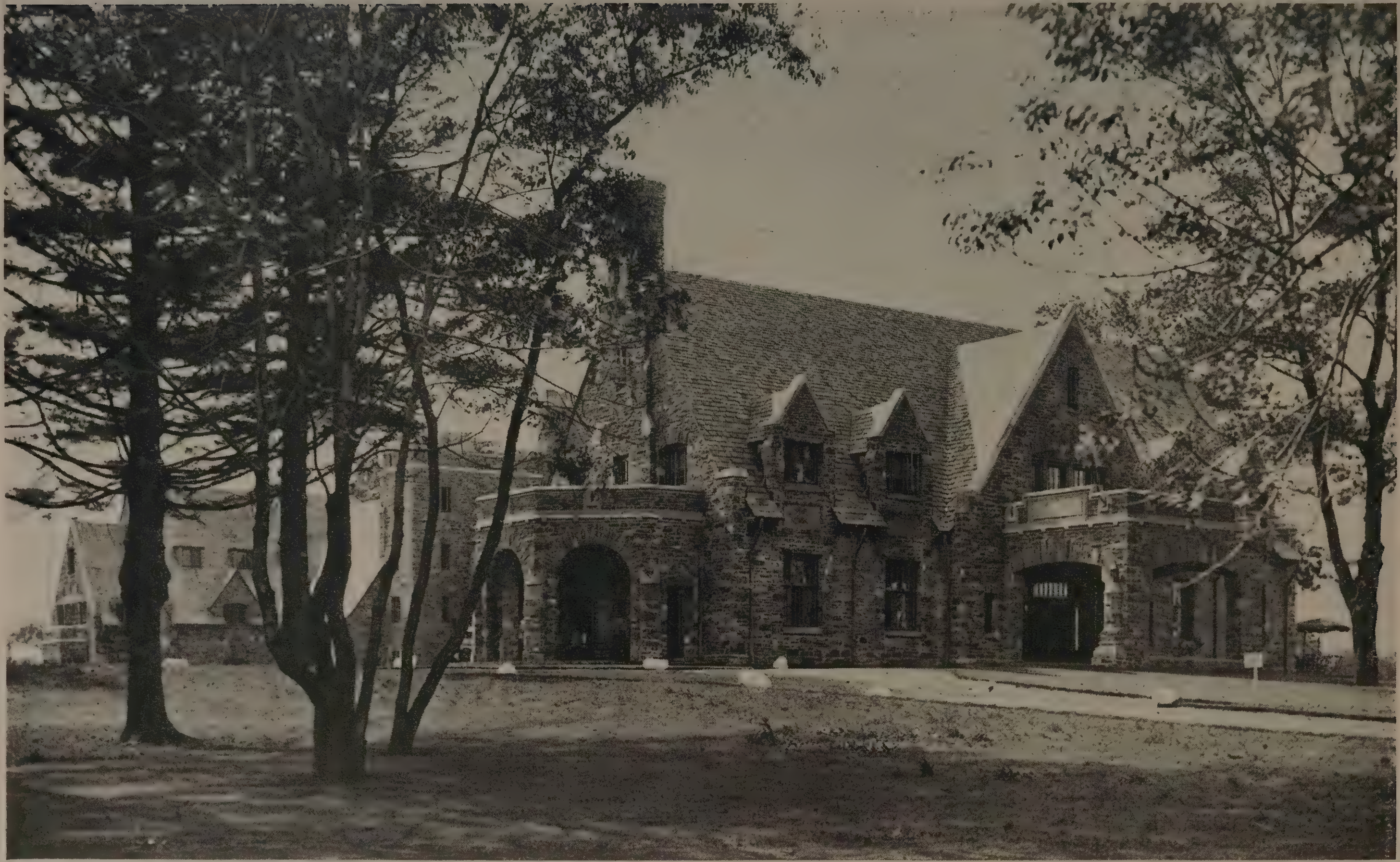
General View of East Course
THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK
Clifford C. Wendehack, Architect



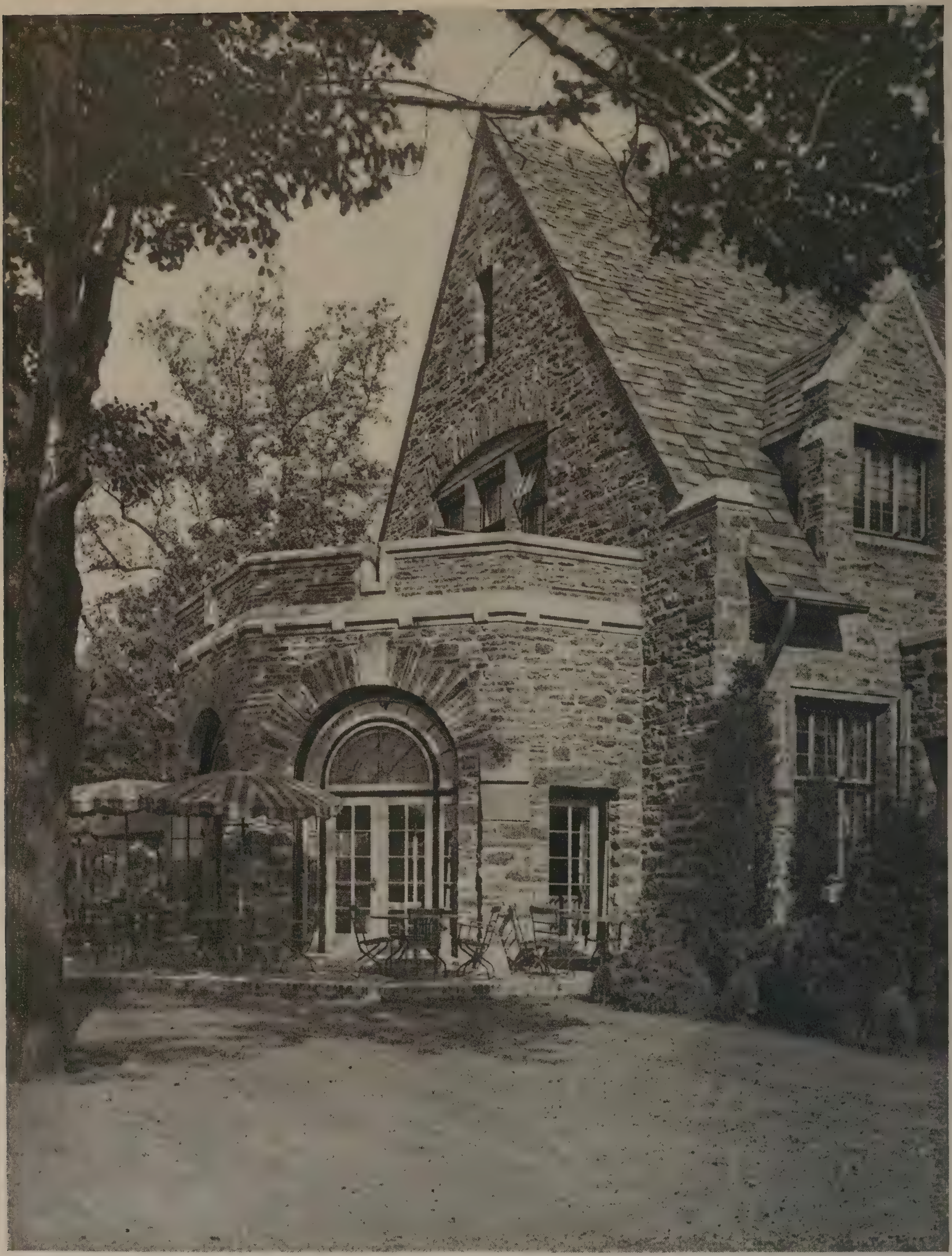
General View of West Course
THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK
Clifford C. Wendehack, Architect



THE WINGED FOOT GOLF CLUB
MAMARONECK N Y
GROUND FLOOR PLAN
C C WENDEHACK ARCHITECT



Front Elevation
THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK
Clifford C. Wendehack, Architect



The Architectural Record *January, 1926*

Detail of Dining Room Bay
THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK
Clifford C. Wendehack, Architect

ing out from the dining room and lounge are vaulted porches and terraces.

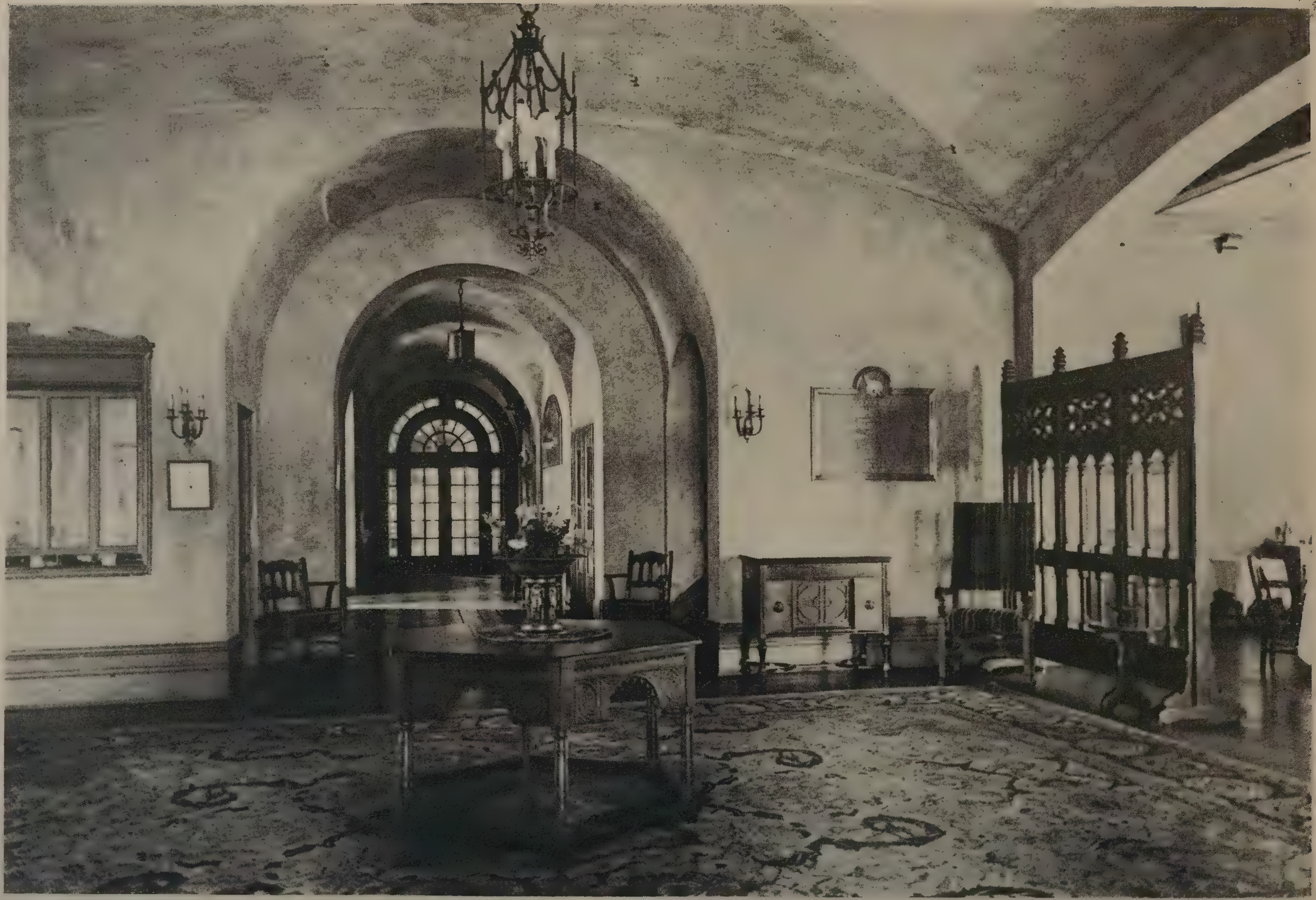
The locker room is the most important feature of the entire club house, there being six hundred lockers of large size, 72″ high, 24″ wide and 18″ deep. It is divided into two levels, of which the lower one is about a step above the grade and the second story is eleven feet above the first. Halfway between these two locker levels is the ground floor of the remainder of the club, giving easy access to both locker rooms by a half flight of stairs. There is an open well over the center which gives direct light to the first floor lockers from skylights provided at the top of the well; ventilators assure a free circulation of air at all times. An unusual feature of the locker rooms is that of the rest rooms provided on the east and west sides on both levels. Two of the rest rooms open from the shower and drying rooms, and are used for massaging and sun baths. The rest rooms on the west side contain open fireplaces and are furnished as a men's lounge and as card rooms.

The interior walls of the main locker rooms are lined with light gray glazed brick, carried from floors to ceiling. The rows of lockers are raised from the floor on a sanitary base for purposes of cleaning. There are sixteen showers, eight on each floor connected with the drying room. The showers have extra large heads for an abundant supply of water, hot and cold mixing valves, and other modern conveniences such as foot rests in the shower compartments.

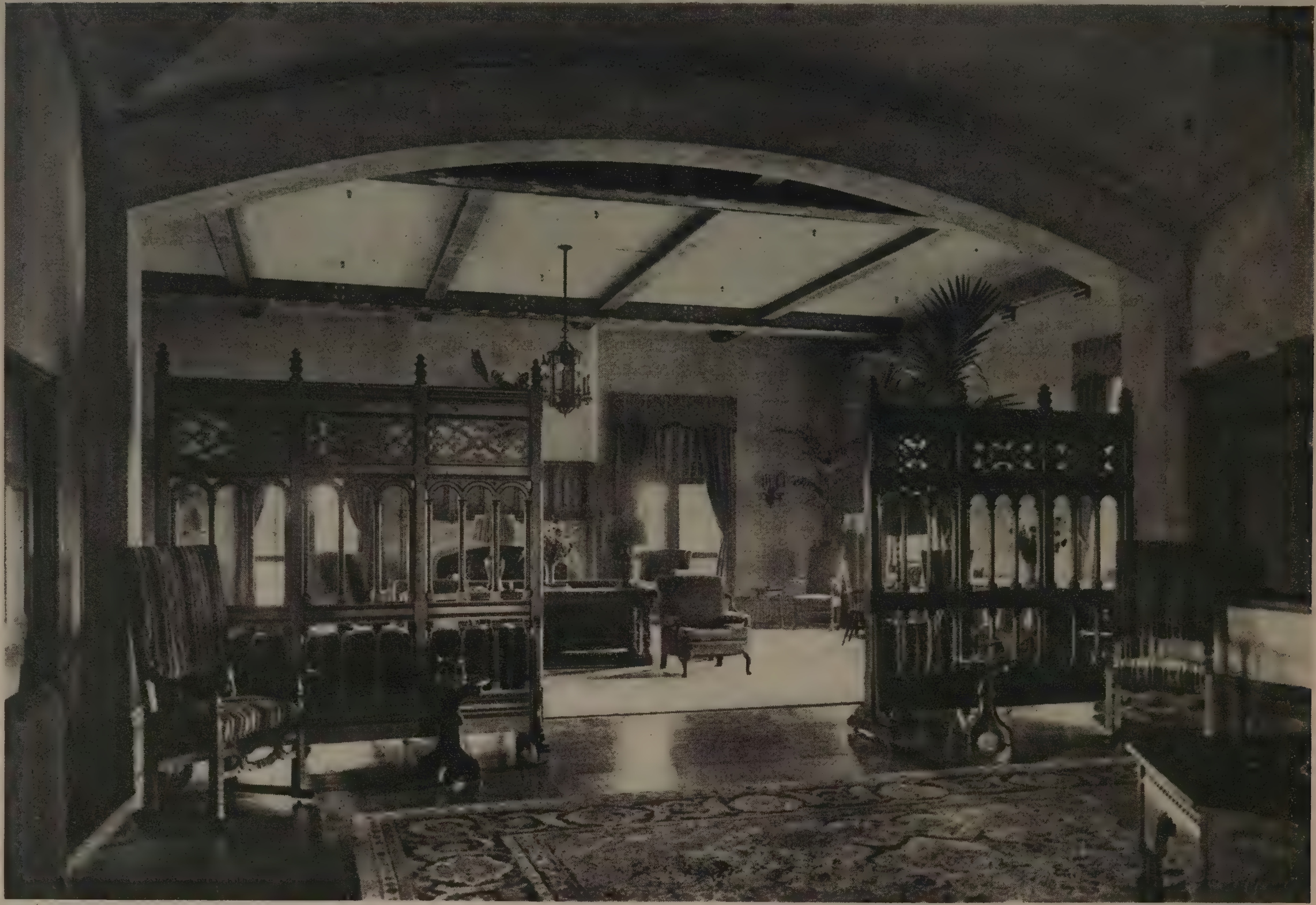
One of the most important factors in an up-to-date locker room is the aisle space between lockers. The space allotted here naturally increases the cubic contents of the locker room and consequently the cost. Ample room for dressing in the aisles is one of the conveniences to which members are entitled. This question is one of the most discussed among Building Committees and one of the most important they have to solve. The extensive exchange of match plays in all Metropolitan clubs today affords means of comparison among the club members of this one condition probably more than any other element of the locker house. The Winged Foot Golf Club after very careful consideration determined upon their present arrangement of seven feet between the faces of the lockers, which has been increased to eight feet where there is any likelihood of circulation. The central aisles are ten feet between locker ends. It has been found that these dimensions are sufficient to meet all needs and provide ample space for the low, heavy dressing benches in each aisle. Another locker room feature that every golfer remembers is the size and convenience of the shower stalls. The shower stalls in this club are four feet square and provide ample freedom for movement while bathing. The floor drains are placed off the center of the shower and the mixing valves and controls are placed well to the front of the stall.

Leading from the main aisle of the locker room at the extreme south end are placed the stairs and entrance from both courses and to the professionals' house. The professionals' house is equipped with a store room, containing show cases and supplies; this in turn opens directly to the club room, where bags are stored in metal racks. Provided in this house are quarters for the caddy master with direct telephone communication with the caddy house some distance away. It will be noticed from the plan that the entrance to the professionals' house and the locker room is through an open loggia, which, aside from convenience, affords a covered, semi-opened communication between these two portions, and permits a reduced insurance rate in view of the fact that the motors and buffers used in the professional rooms are considered by most insurance companies a fire hazard.

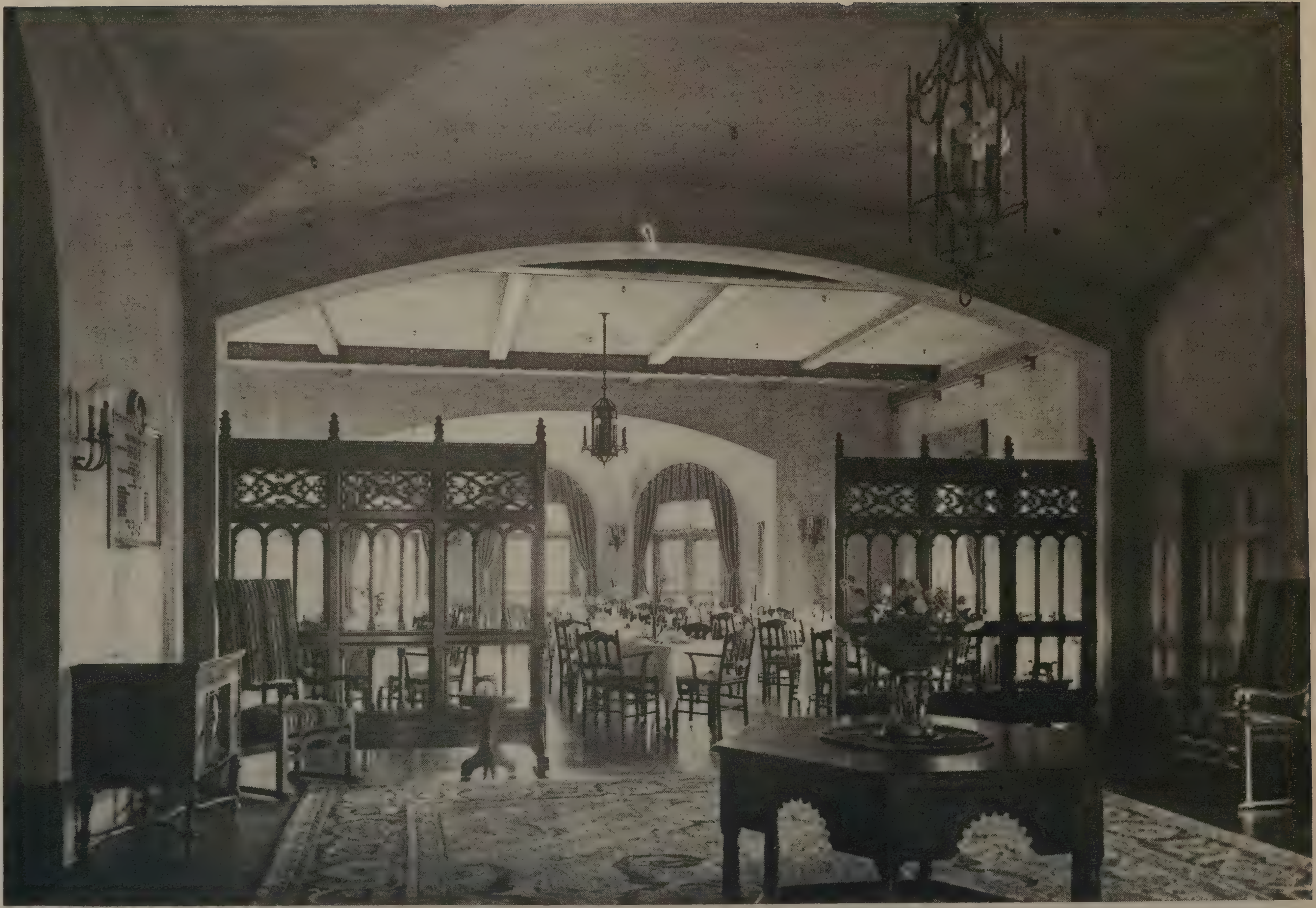
It is a recognized fact in insurance circles that golf and country clubs have been for years one of the most undesirable risks that they have been called upon to assume, and the tremendous mortality from fire on this type of building has gradually been brought to the notice of the governing bodies of clubs. These losses, combined with the high rate of insurance that clubs have been forced to pay for many years, have now found a remedy in the installation of a sprinkler



Interior of Lobby
THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK
Clifford C. Wendehack, Architect



Interior of Lounge
THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK
Clifford C. Wendehack, Architect



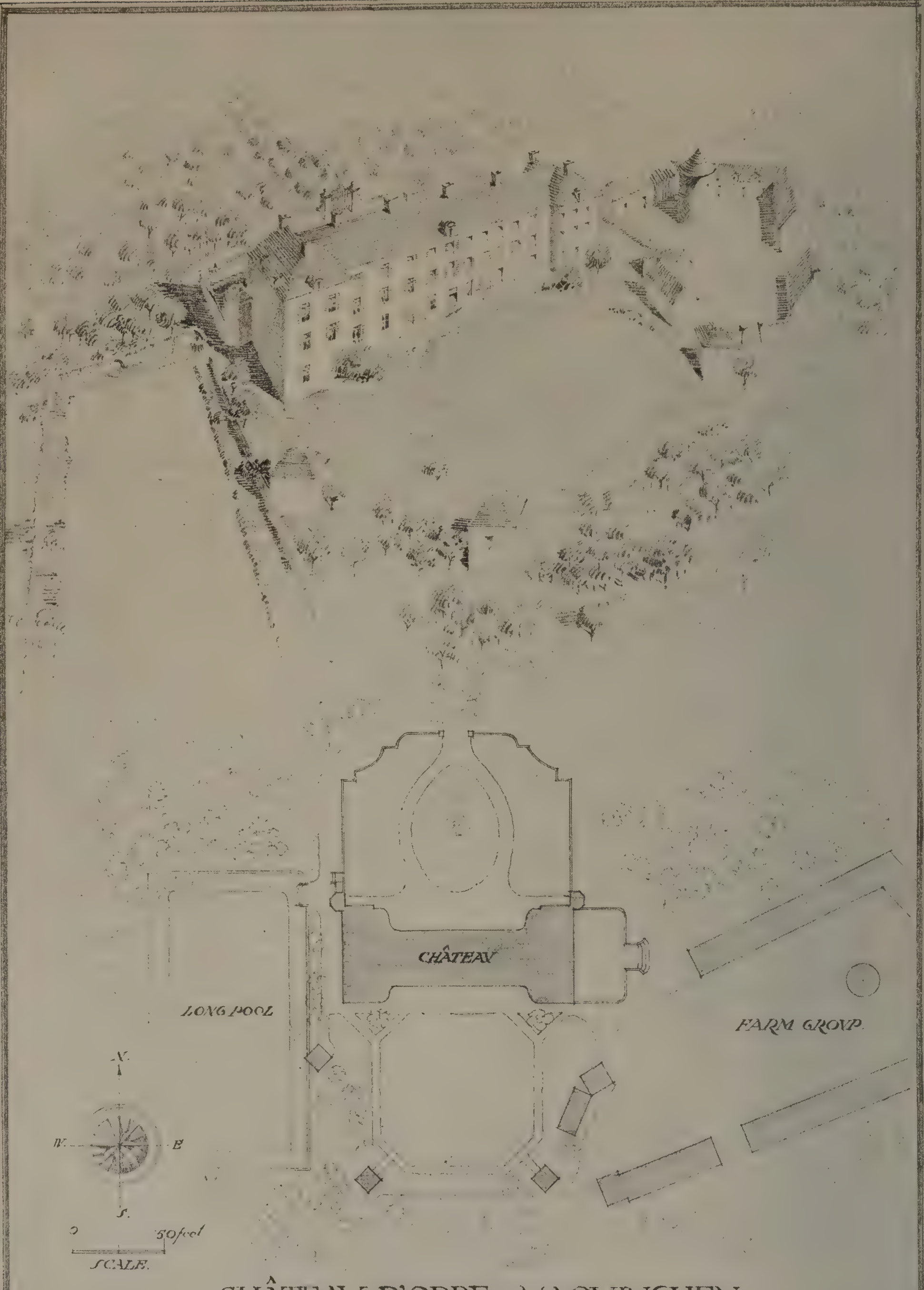
The Architectural Record *January, 1926*

Interior of Dining Room
THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK
Clifford C. Wendehack, Architect

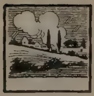
system throughout the building. These sprinkler systems, if installed during the construction of the building, may be arranged so as not to detract from the beauty of the interiors, and the cost of installation will be saved by the reduced rate in insurance premiums in four or five years in most cases. The Building Committee of the Winged Foot Golf Club, having investigated these facts thoroughly, determined to install such a system during the construction of the building, and under the superintendence of the architect to arrange and conceal all piping in such a way that the interiors would not be marred.

The exterior of the club house, as may be seen from the accompanying photographs, is designed in the English scholastic style, modernized in detail to fit the requirements of local conditions and containing the characteristic features inevitable in club house architecture. In view of the conditions of the site and the type of surrounding country, it seemed to be the logical development of such a building. It was therefore decided that the stone obtained from the grounds was not only the most permanent material but the most harmonious with the surroundings. With this stone a small percentage of old rough brick has been injected for parts of the building where stone was impractical, and to obtain a variation of color. The roof is of Vermont slate, black, fading green and yellow freaks of variegated thickness and exposure, and possessing considerable color to blend with the walls below. In harmony with the exterior, and to add to the fireproof quality of the building, English metal casements have been used throughout, divided into small panes and creating a home-like atmosphere from the interior of the rooms.

Not the least important feature of the building is the Tower, which forms a complete fire wall between the locker room and the remainder of the building and contains, on the level of the grille room, the bar and manager's office. In the upper part of the Tower there are five card rooms, completely isolated from the rest of the club. From the flat roof of this Tower a magnificent view of the surrounding country from the highest possible point may be obtained.



CHÂTEAV D'ODRE ~ MAQVINGHEN



The FARMSTEADS and SMALL MANORS OF FRANCE

By

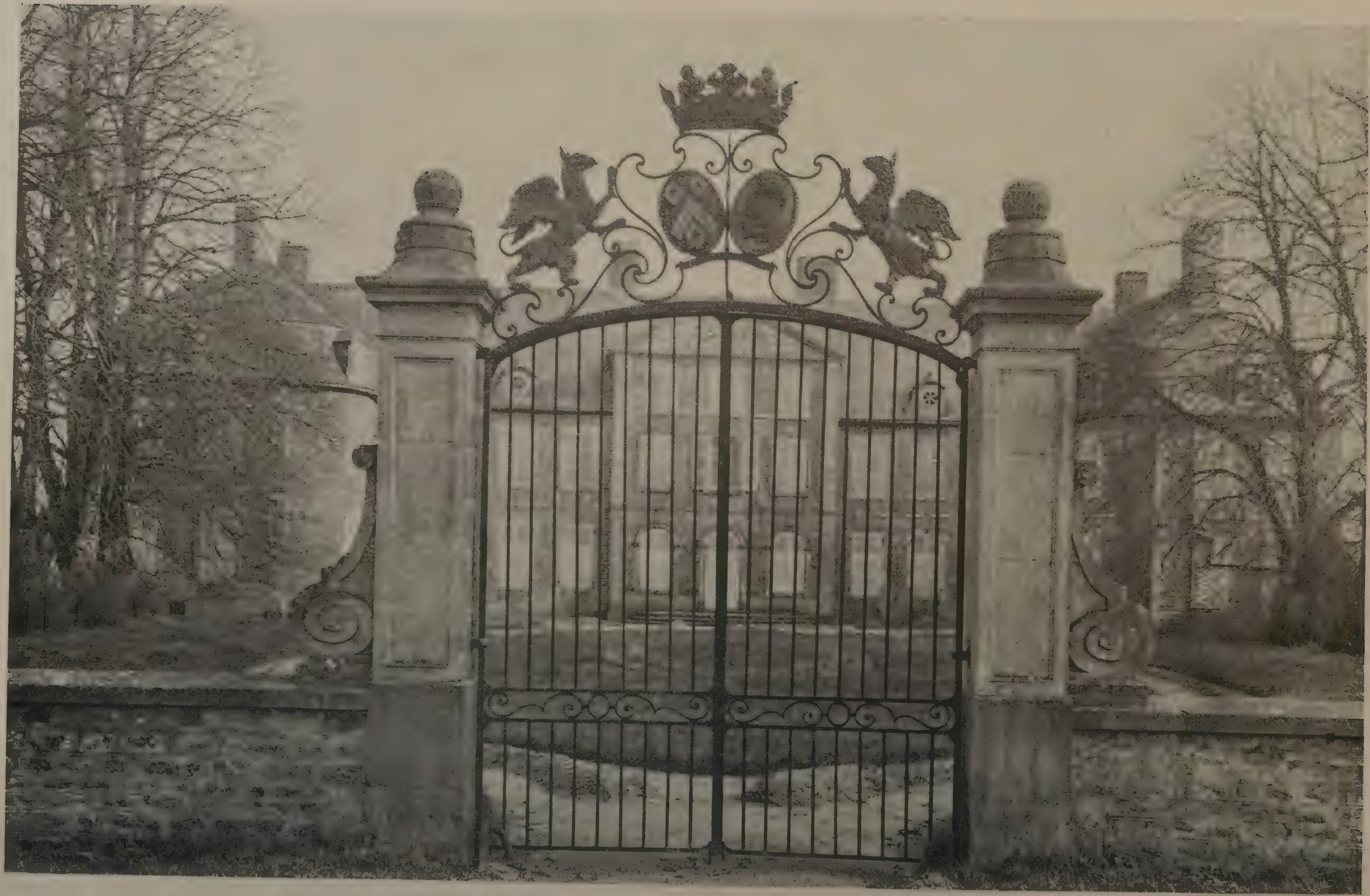
Harold Donaldson Eberlein, Roger Wearne Ramsdell and Leigh Hill French, Jr.

II. CHÂTEAU D'ODRE, MAQUINGHEN

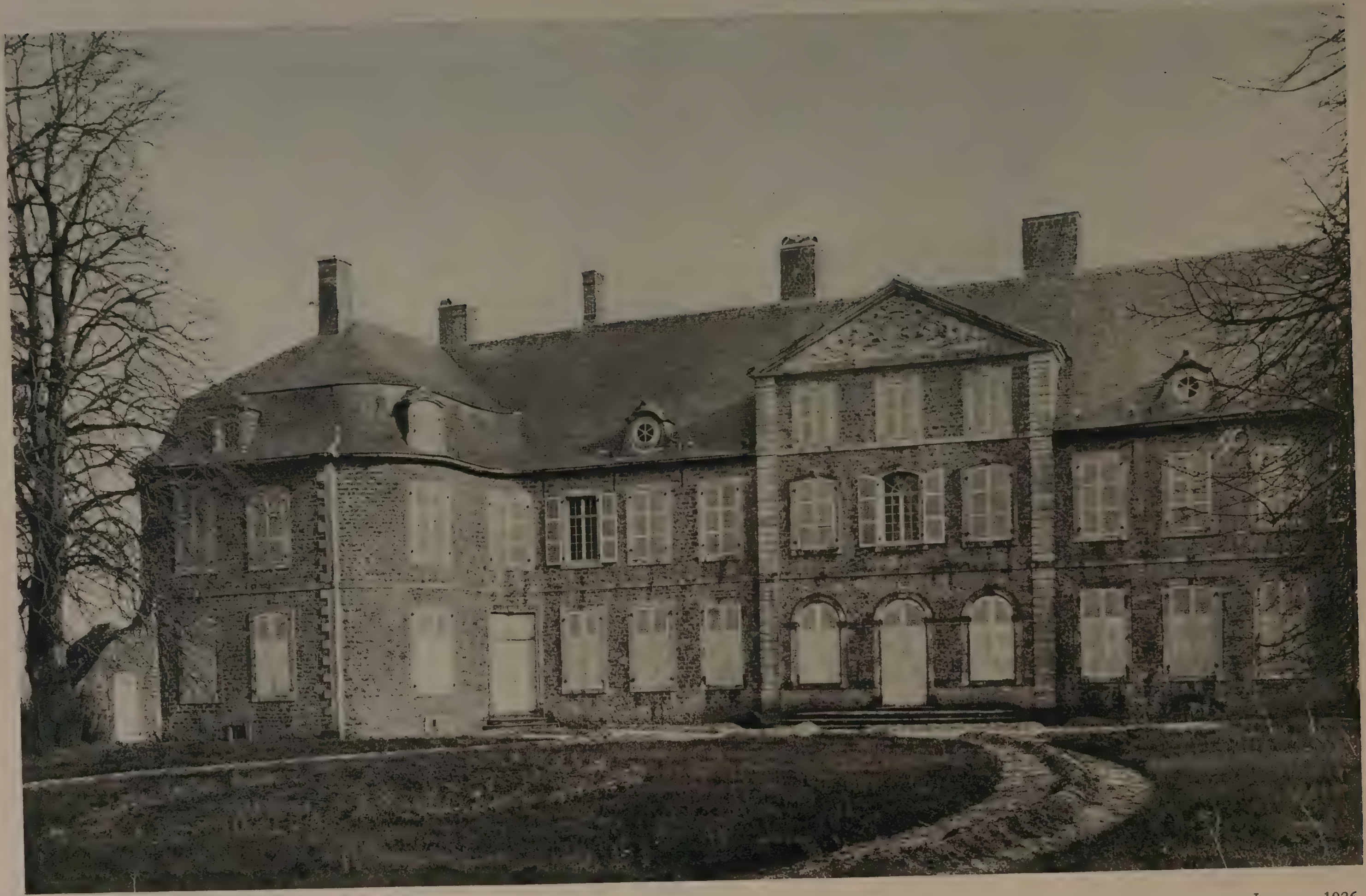
Although the Château d'Odre, at Maquinghen, is the center of a great agricultural estate with which are closely connected all the manorial farming activities, the dwelling itself is slightly removed from the immediate barnyard environment and exhibits an aspect of truly seigneurial dignity. The architectural amenities have been fully considered, the composition has been carefully studied, and the sundry subtle graces with which the French architects of the seventeenth and eighteenth centuries were thoroughly conversant have all found appropriate place in the ensemble. Bearing in mind the fact that the structure, as we now see it, is the result of successive stages of building extending from the late seventeenth century to well past the middle of the eighteenth, the château presents an appearance of remarkable unity.

It is built of the native limestone of the region and is roofed with slates. All the exterior woodwork of doors, shutters and glazing bars is painted white. While a building of this sort might well lend itself to all manner of elaborate embellishments in the external setting, everything has been kept so simple in the surroundings that it conveys no impression of pretentiousness or of being in the least out of keeping with the rustic quality of the neighborhood. So far as the garden arrangements are concerned, there is convincing form and satisfying coherence but no effort at labored formality. The forecourt is without other adornment than the panelled gate piers and the wrought iron overthrow bearing the heraldic supporters, armorial achievements and coronet of the owner, while the little garden below the south front is naught but a grass plot bounded by gravelled paths with four little stone garden houses at the corners. Fruit trees are espaliered against the house walls with domestic intimacy, and the only suggestion of courtly accent to be descried in the setting is the long pool with the quadrant flight of stone steps descending from the terrace at its upper end. (See page 31.)

The roof contours, from whatever point of view one looks at them, are particularly engaging and merit close examination. The conceit of the rounded valleys, where the wings projecting from the north front join the main roof, is an agreeable bit of adroitly executed design, and the same may be said of the window and door immediately underneath, both of which are approximately quadrants on plan. The roofs of the four little garden houses, too, display an exceptionally pleasing form and well exemplify what telling decorative effects can be arrived at by a little skillful manipulation of line. In this sort of thing the seventeenth and eighteenth century French architects and builders were past masters and their performances, with both slates and tiles, deserve more attention than they ordinarily get. Fortunately the original glazing has escaped the fate that has so often befallen it in houses of like date. Being intact, it has not only enabled the Château d'Odre to retain its pristine aspect, but it also affords a subject of study in itself that will repay close scrutiny.

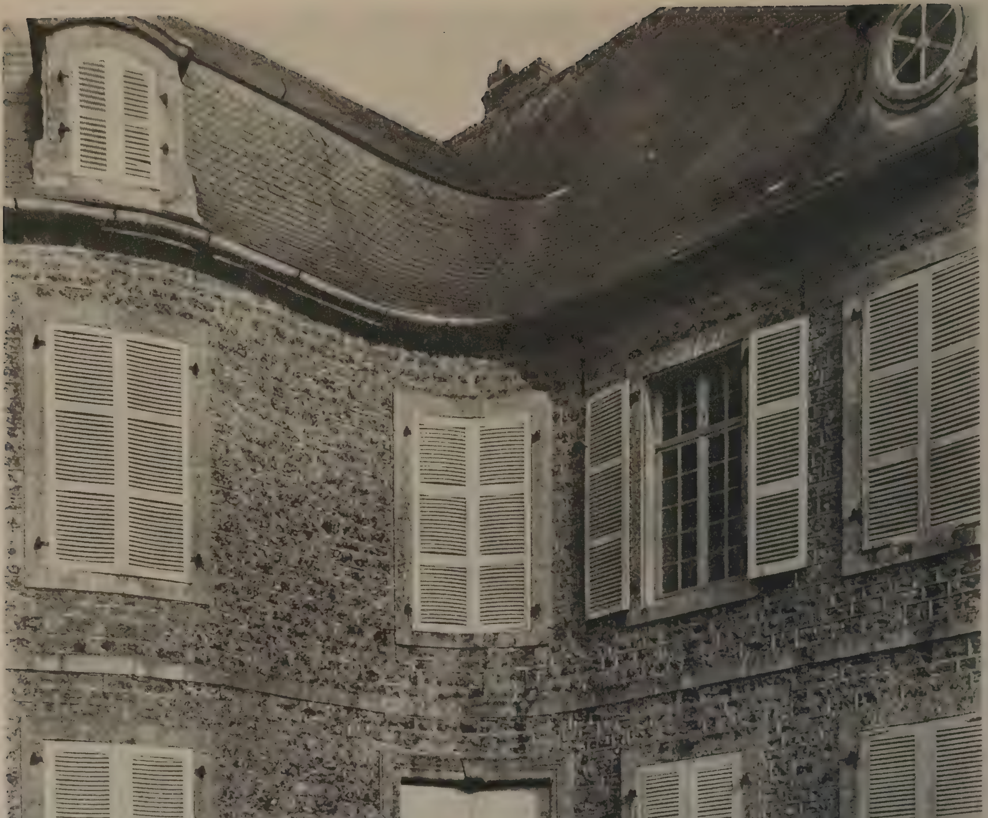


North Gateway
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE

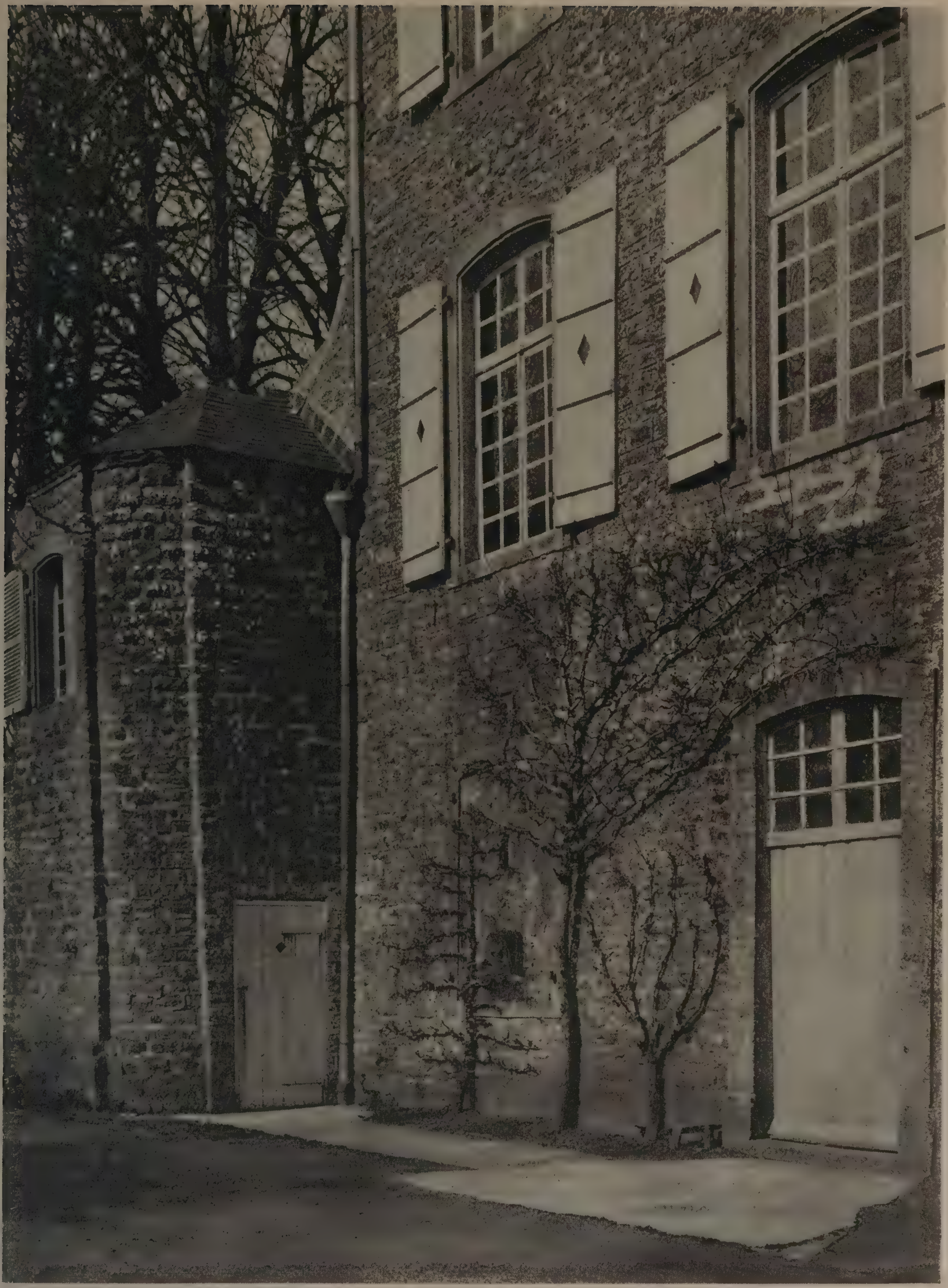


North Front

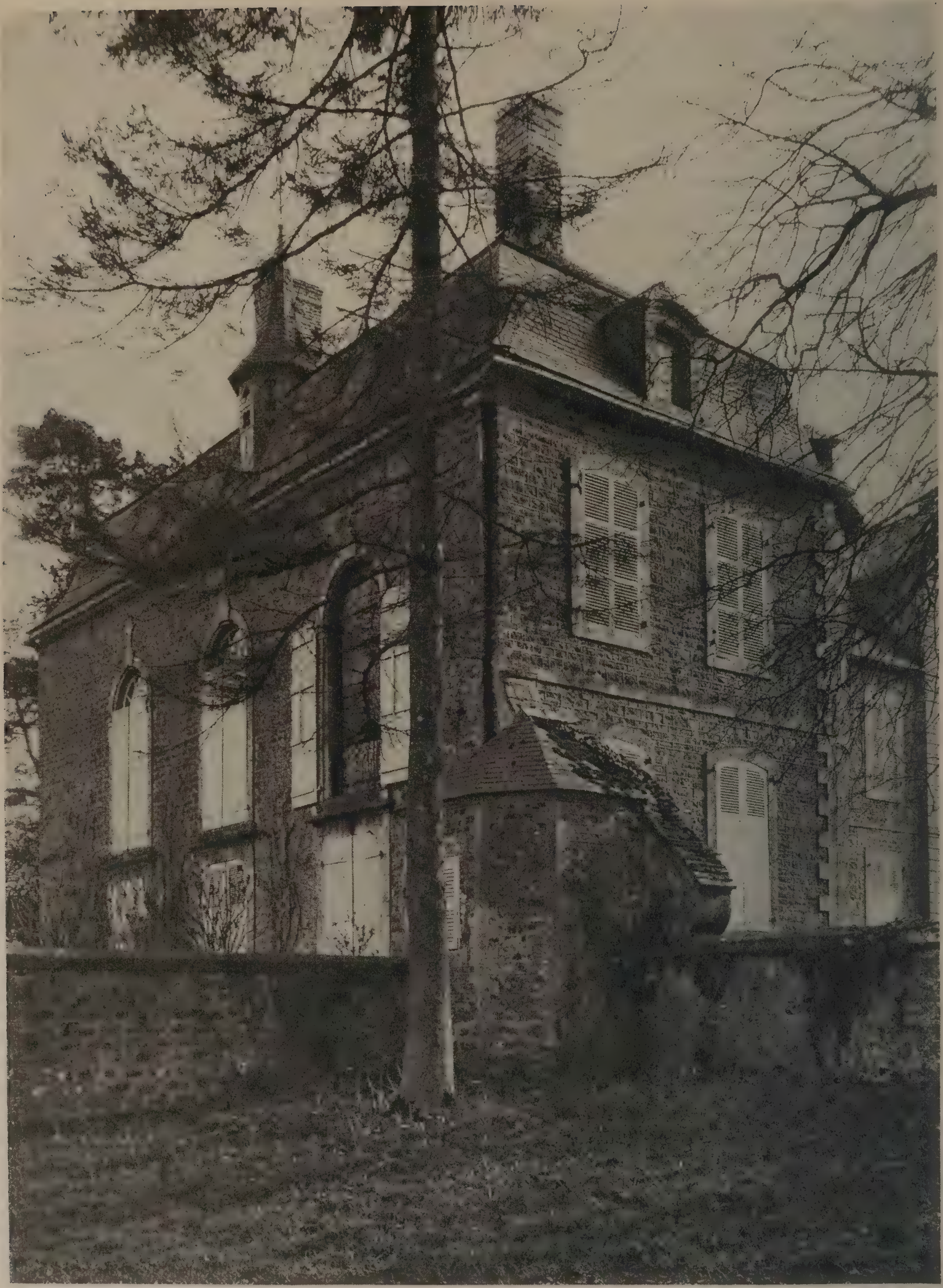
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE



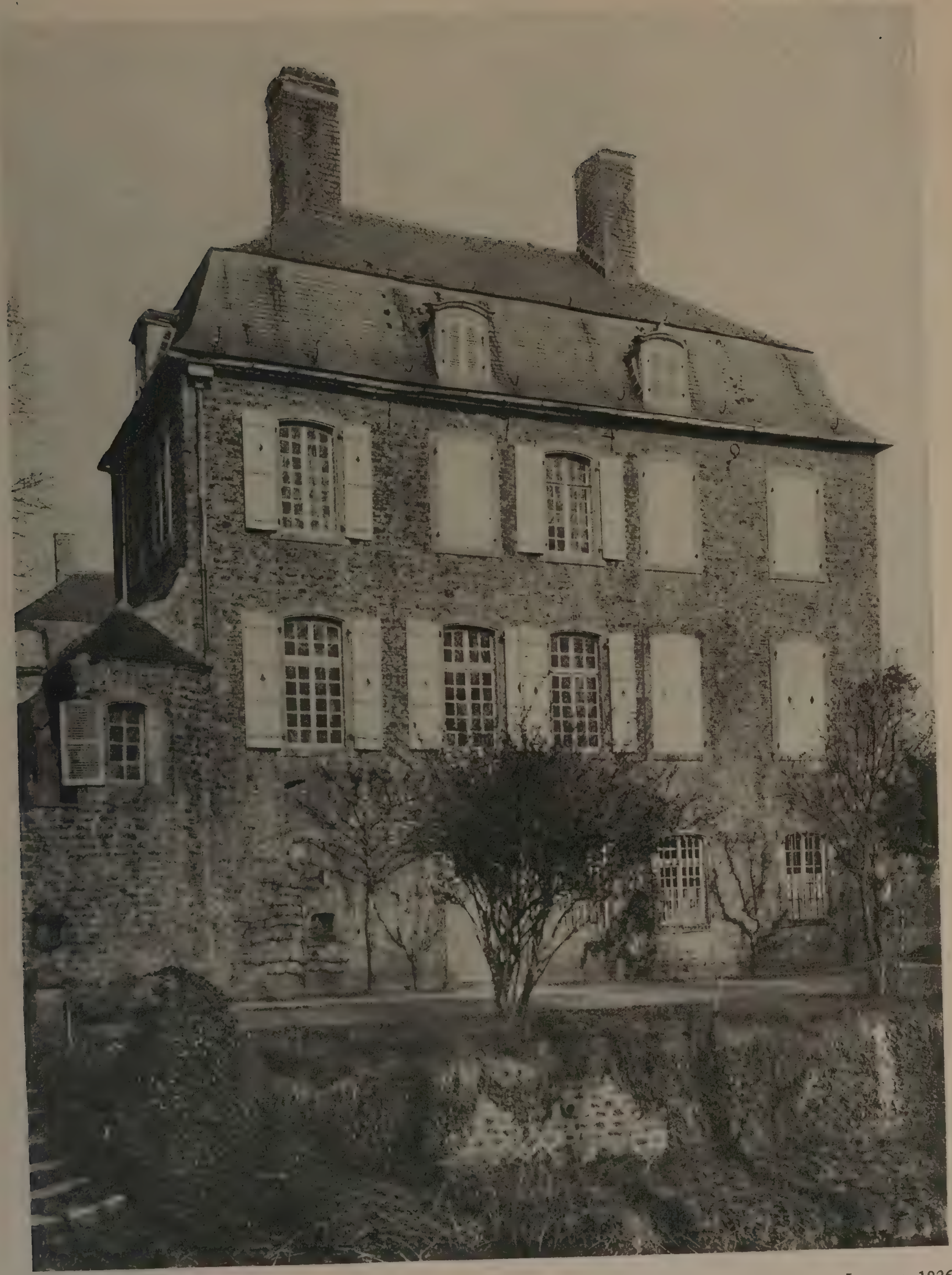
Angle Doorway
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE



Detail, West End
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE



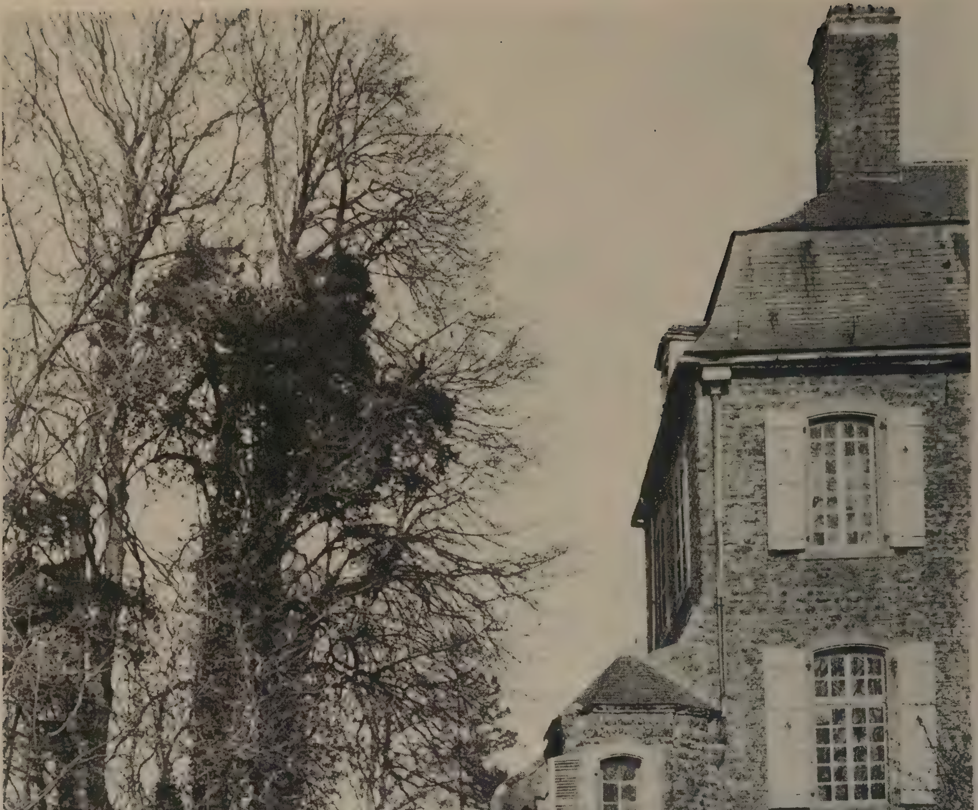
The Chapel
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE



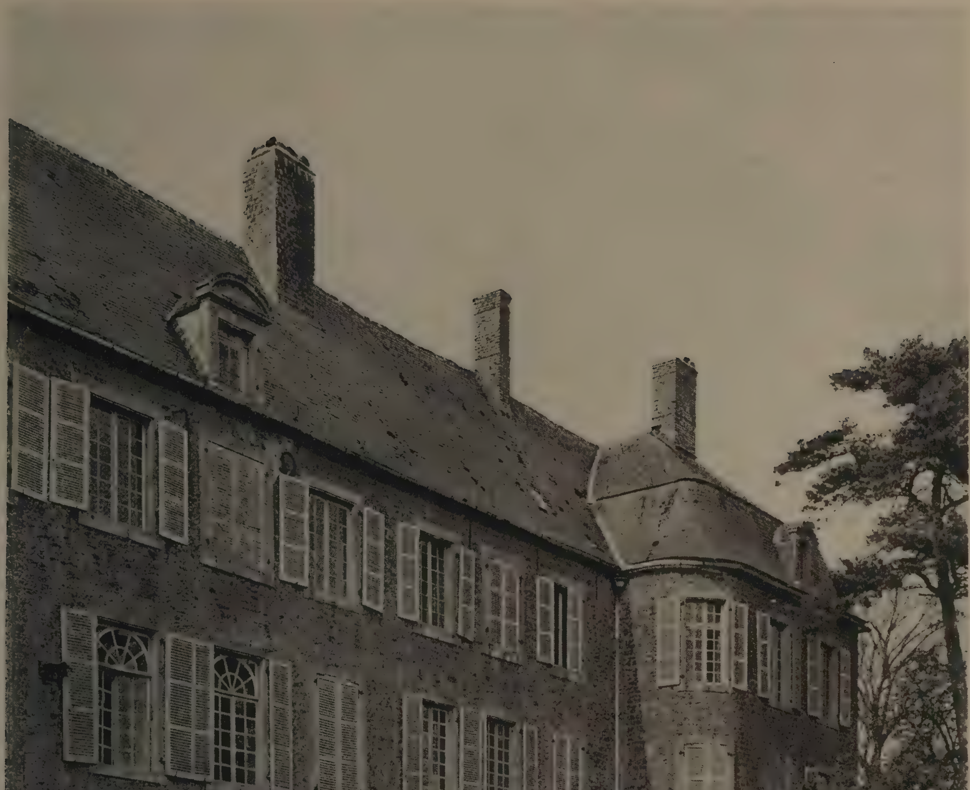
The Architectural Record

January, 1926

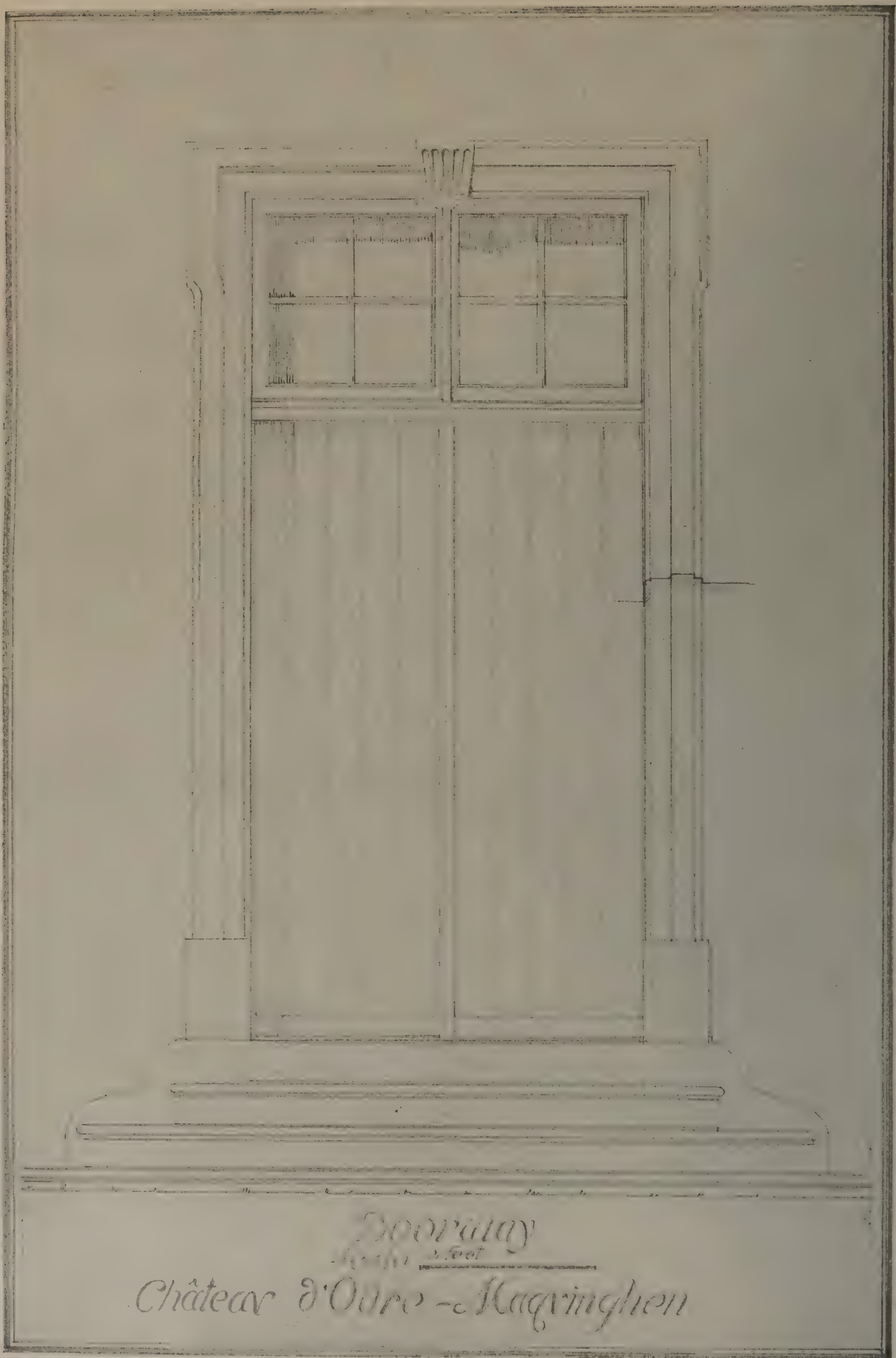
West End
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE

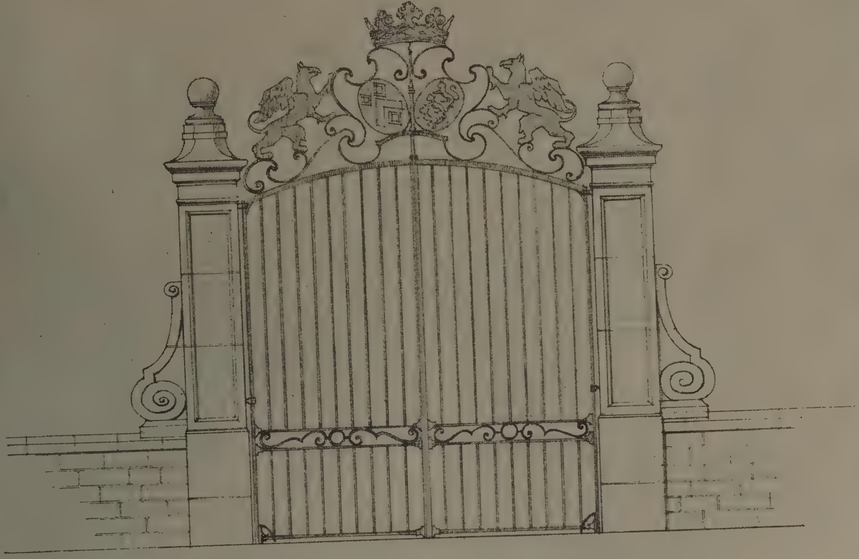


Northwest Angle and Garden Steps
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE



South Front
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE

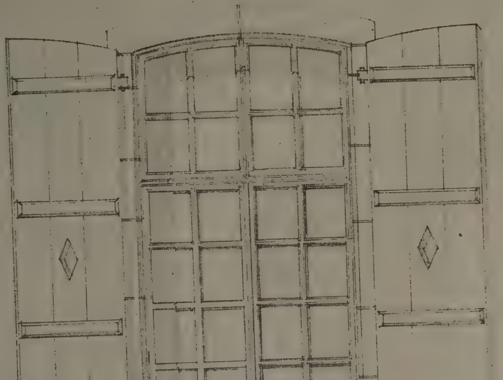

Doorway
Scale 5 feet
Châteav d'Ovre-Maqvinghen



Gateway.

2 feet.

Scale

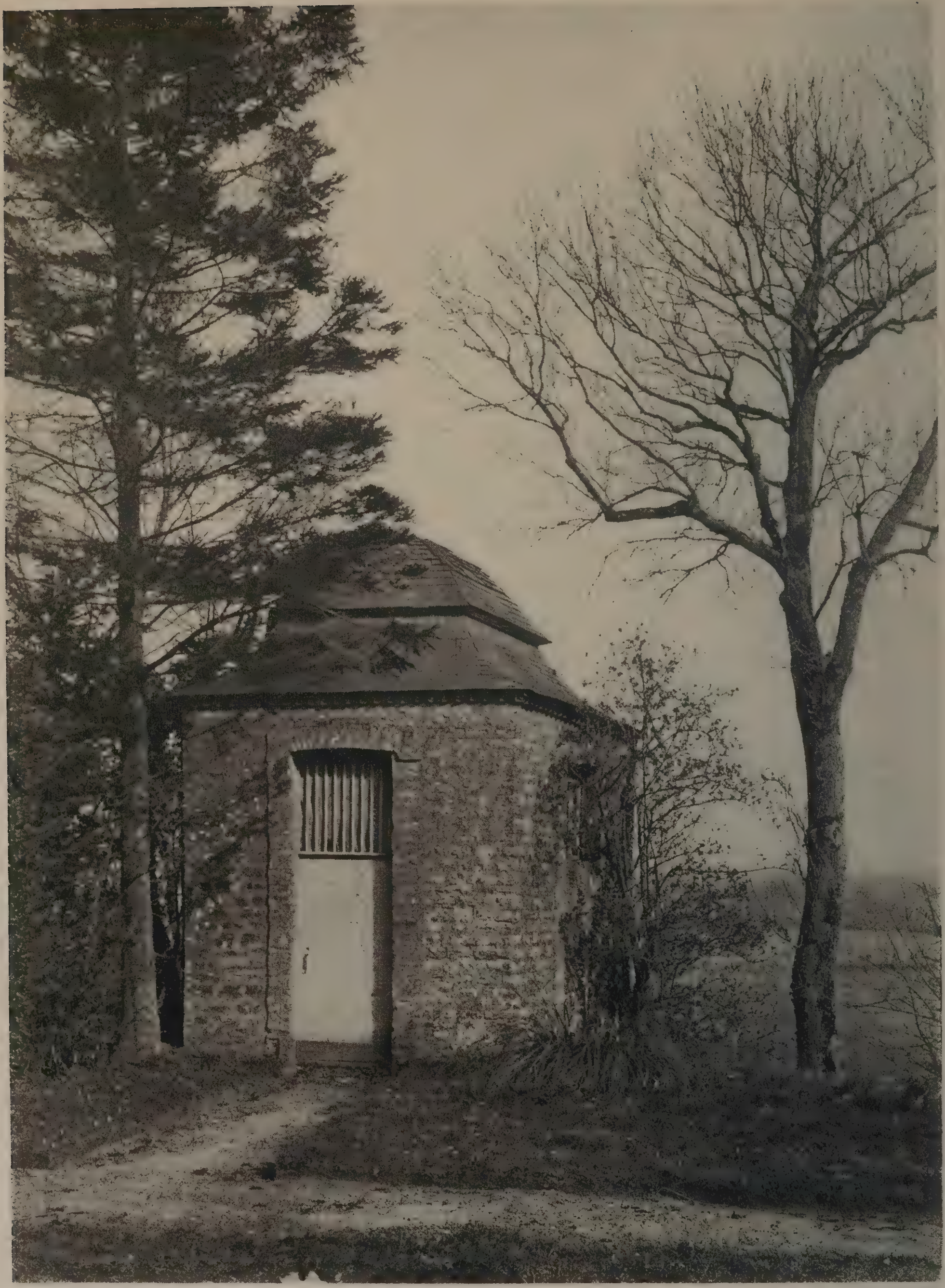


Window.

2 ft.

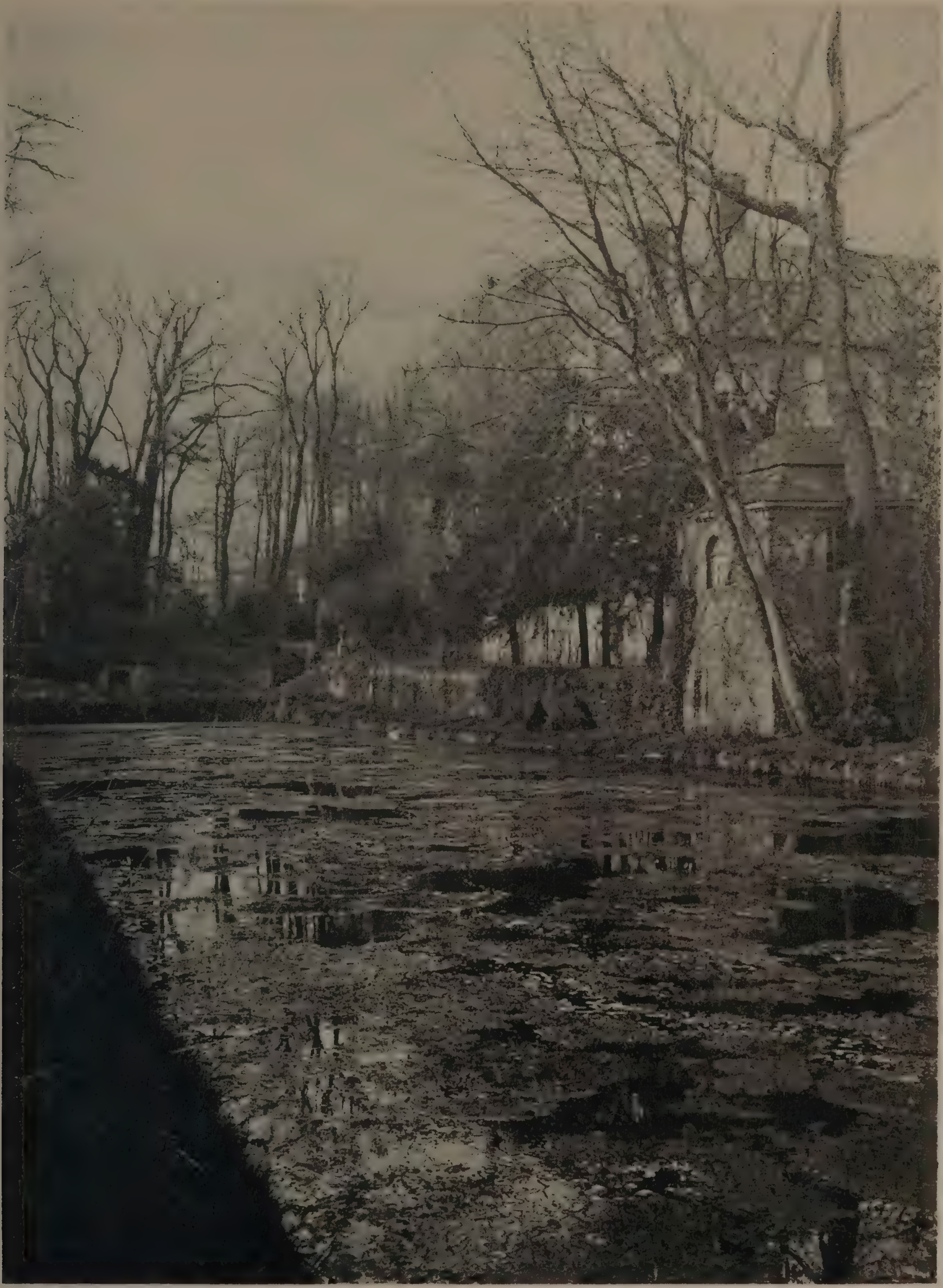
Scale

Château d'Odre, Maquinghen.

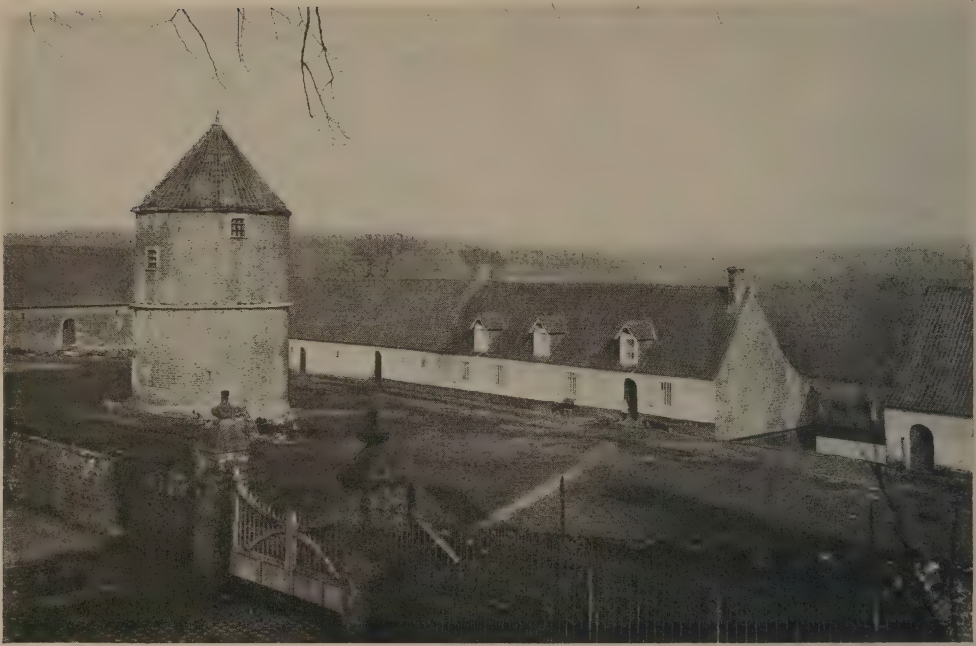


The Architectural Record *January, 1926*

Garden House
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE



The Long Pool
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE



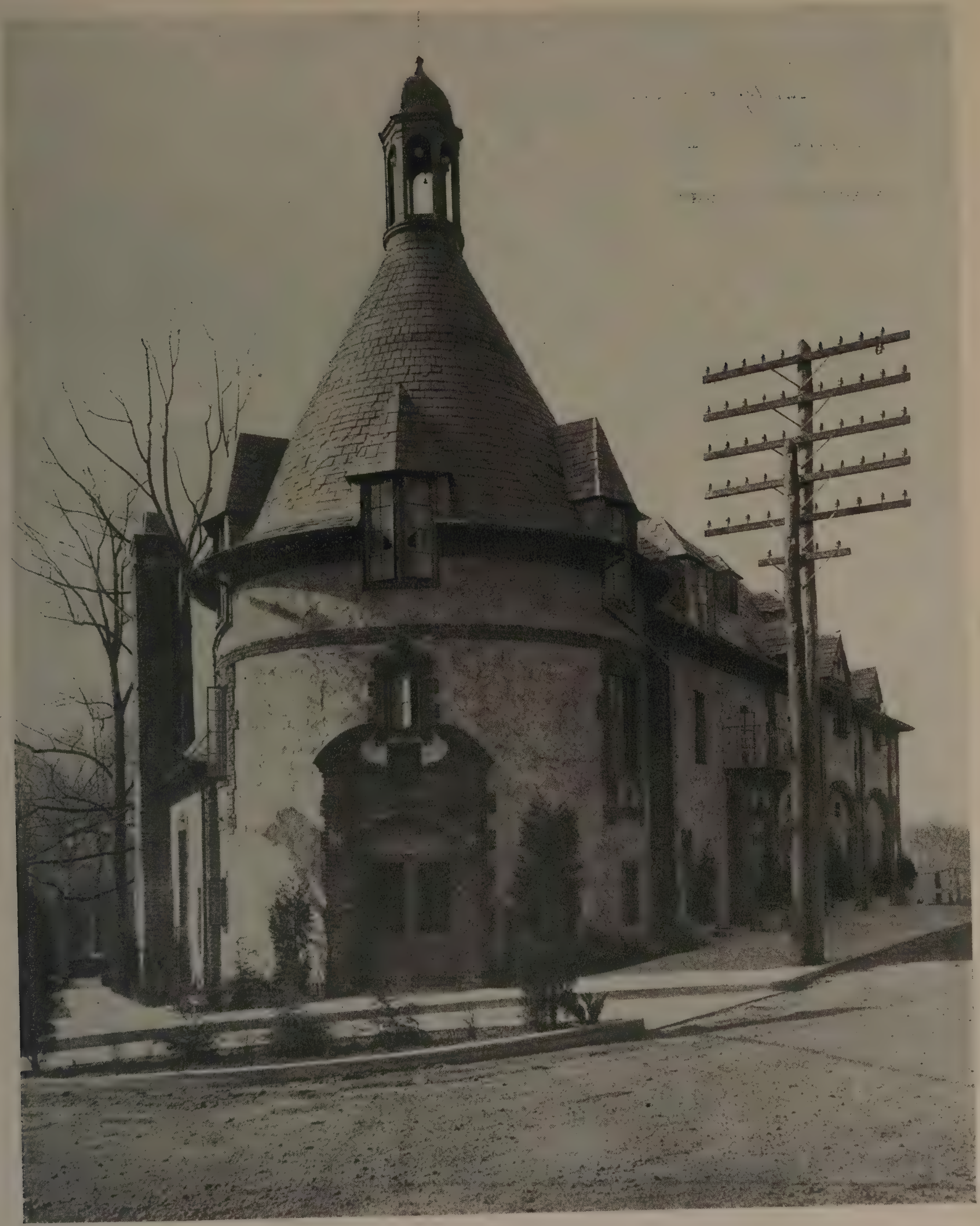
Farmyard and Colombier
CHÂTEAU D'ODRE, MAQUINGHEN', FRANCE

The chapel occupies the east wing. And speaking of the wings prompts the observation that the house looks much larger than it really is, thanks to an ingenious ruse of composition. A look at the full extent of the western wing shows that it is not of any great depth, and then when we take into account its projection beyond both north and south fronts we can easily see that the main structure is only a long, narrow body connecting two wings of no great bulk.

To the southeast of the chapel is the great farmyard, dominated by the circular *colombier* in the center and surrounded by ranges of low farm buildings. The farmer's house on the south side, facing into the barnyard, is quite typical of the other peasants' houses in the vicinity. The roof of the *colombier* is almost bereft of its tiling, but what there is of it still remaining is of fascinating quality and vastly pleasanter to look at than the newer tiling with which nearly all the other farm buildings have been covered. The old tiles are thin, small, oblongs of yellow color and yield a texture that can never be approached by the uncompromising units now in favor.

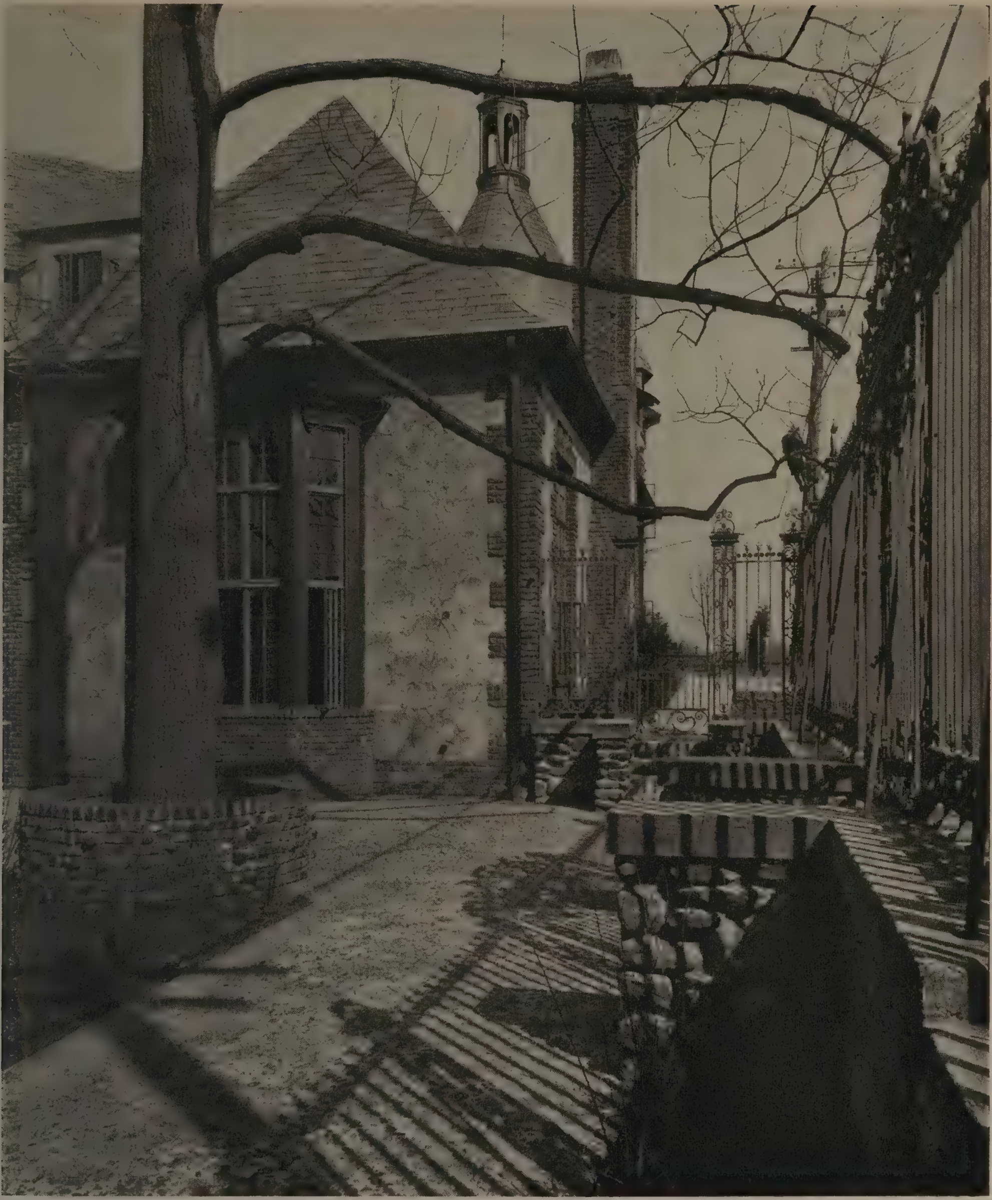
PORTFOLIO

CVRRENT · ARCHITECTVRE



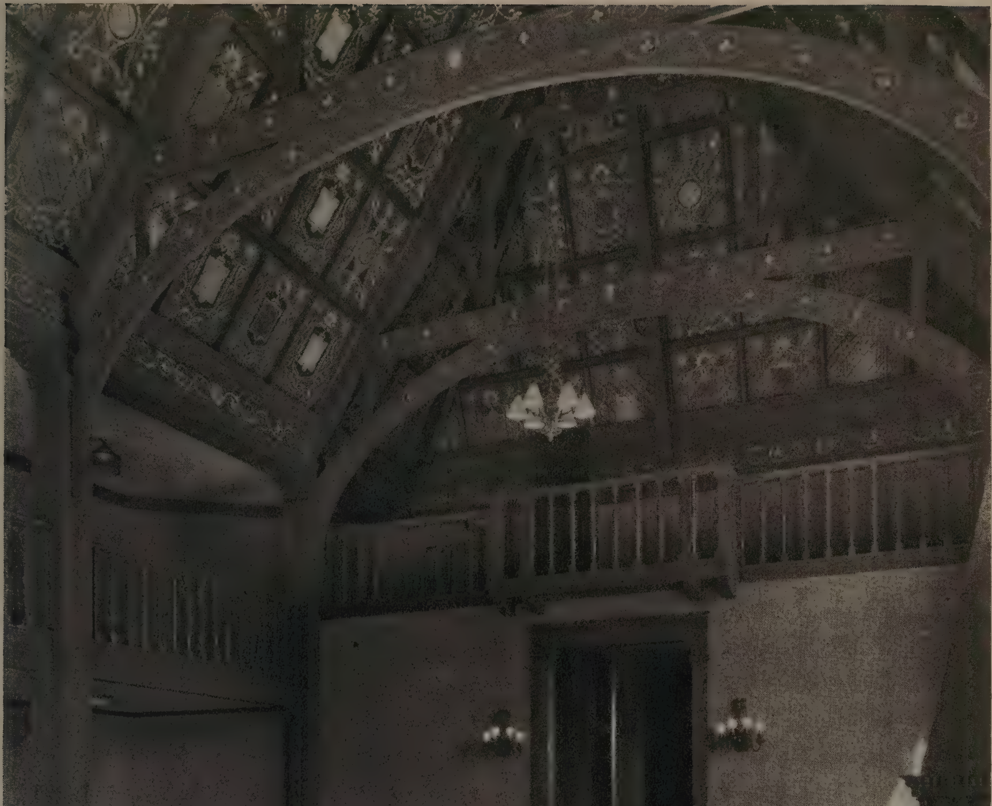
Photo, Sigurd Fischer

TEA ROOM AT HEATHCOTE, N. Y.
Arthur Loomis Harmon, Architect



Photo, Sigurd Fischer

TEA ROOM AT HEATHCOTE, N. Y.
Arthur Loomis Harmon, Architect



Photo, Sigurd Fischer

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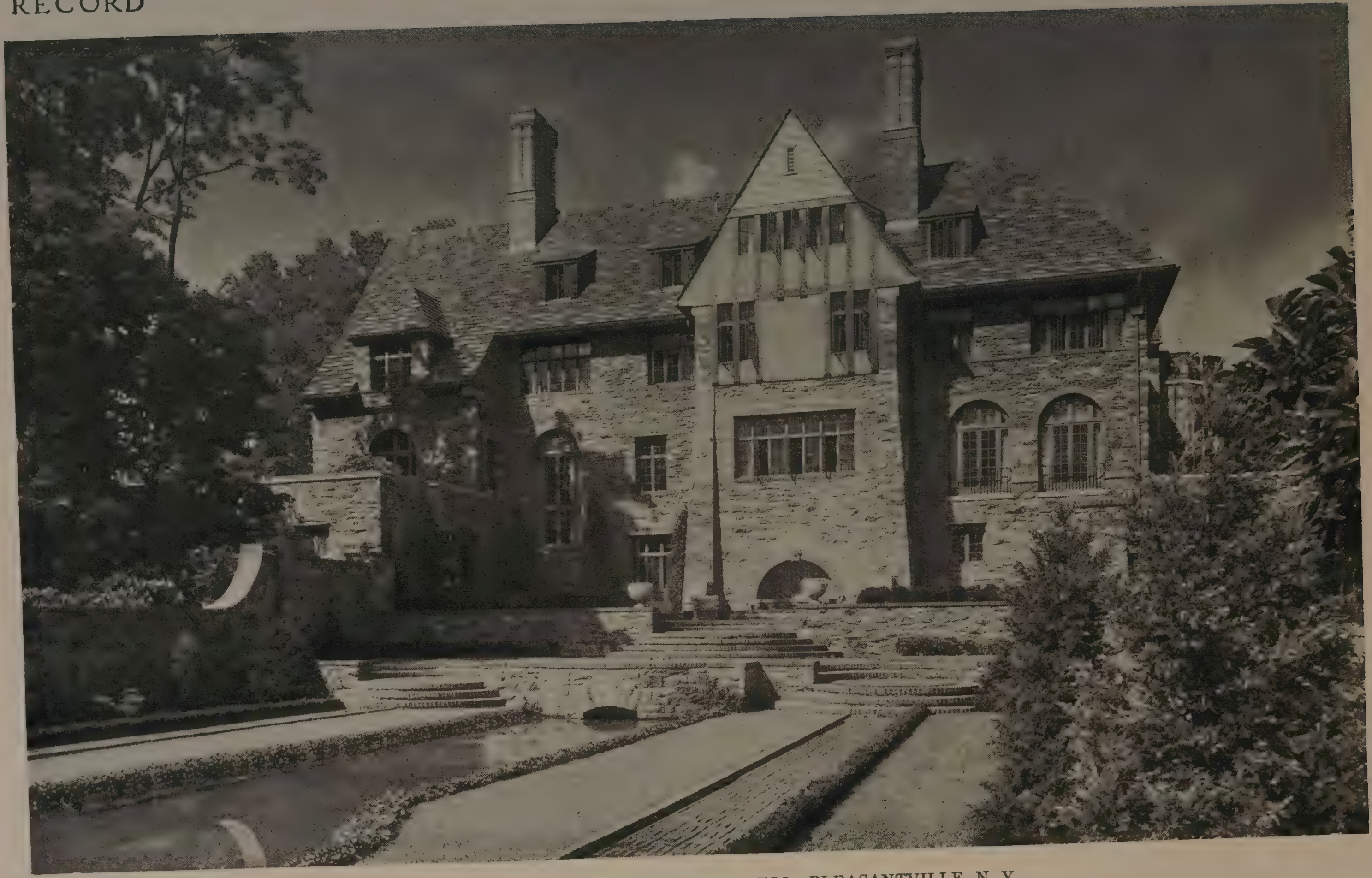
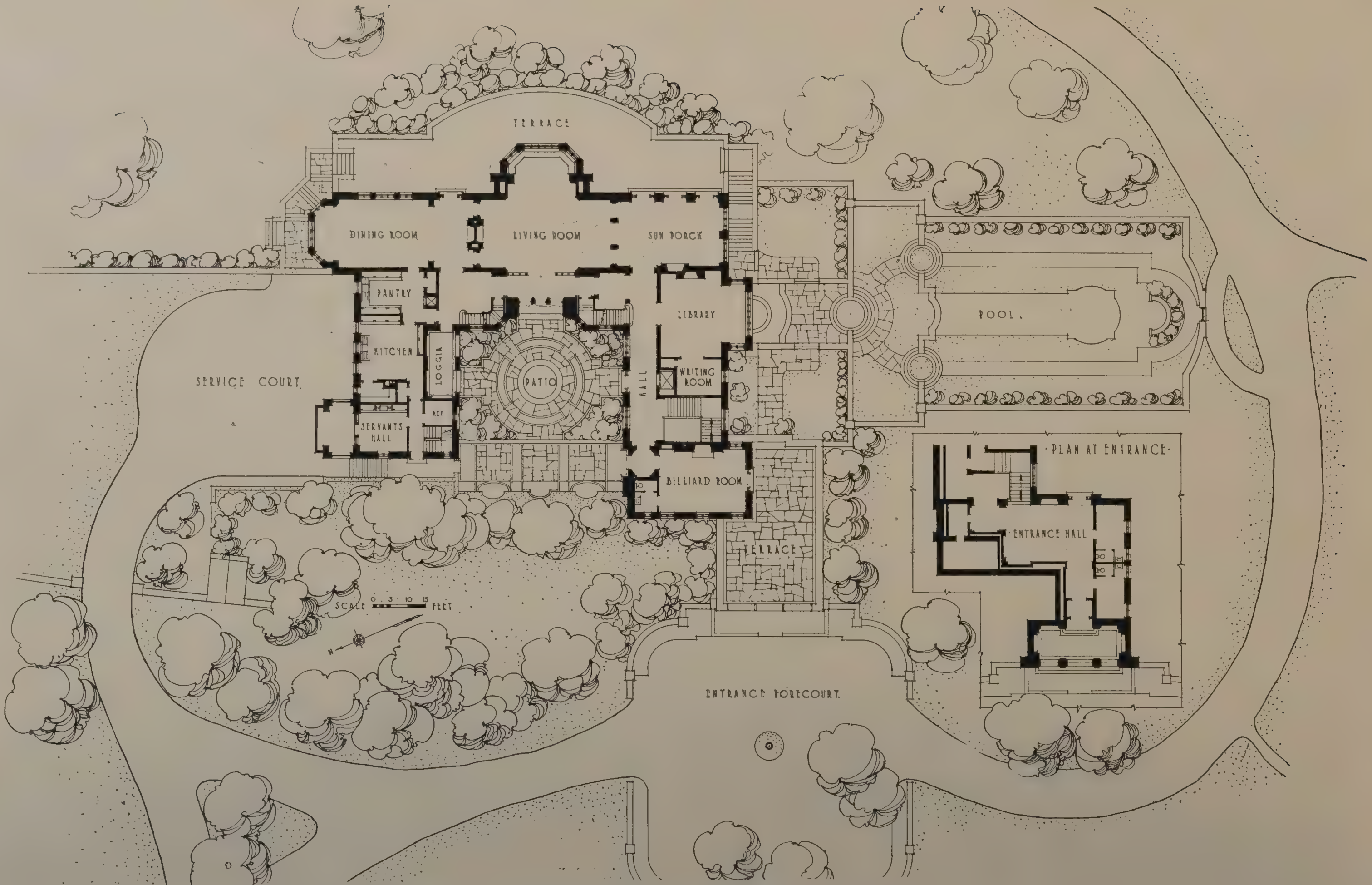


RESIDENCE OF H. EDWARD MANVILLE, ESQ., PLEASANTVILLE, N. Y.
Donn Barber, Architect



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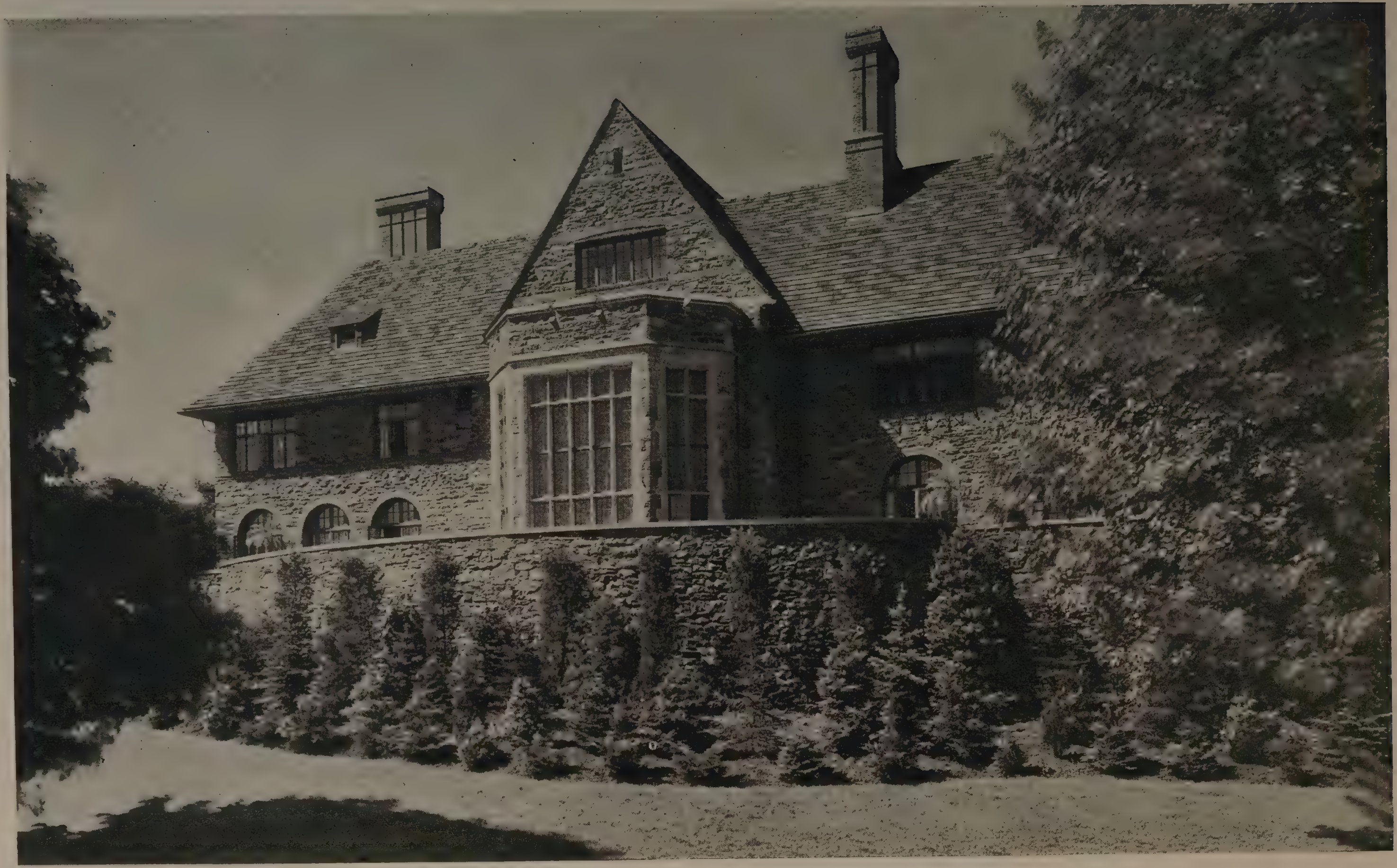

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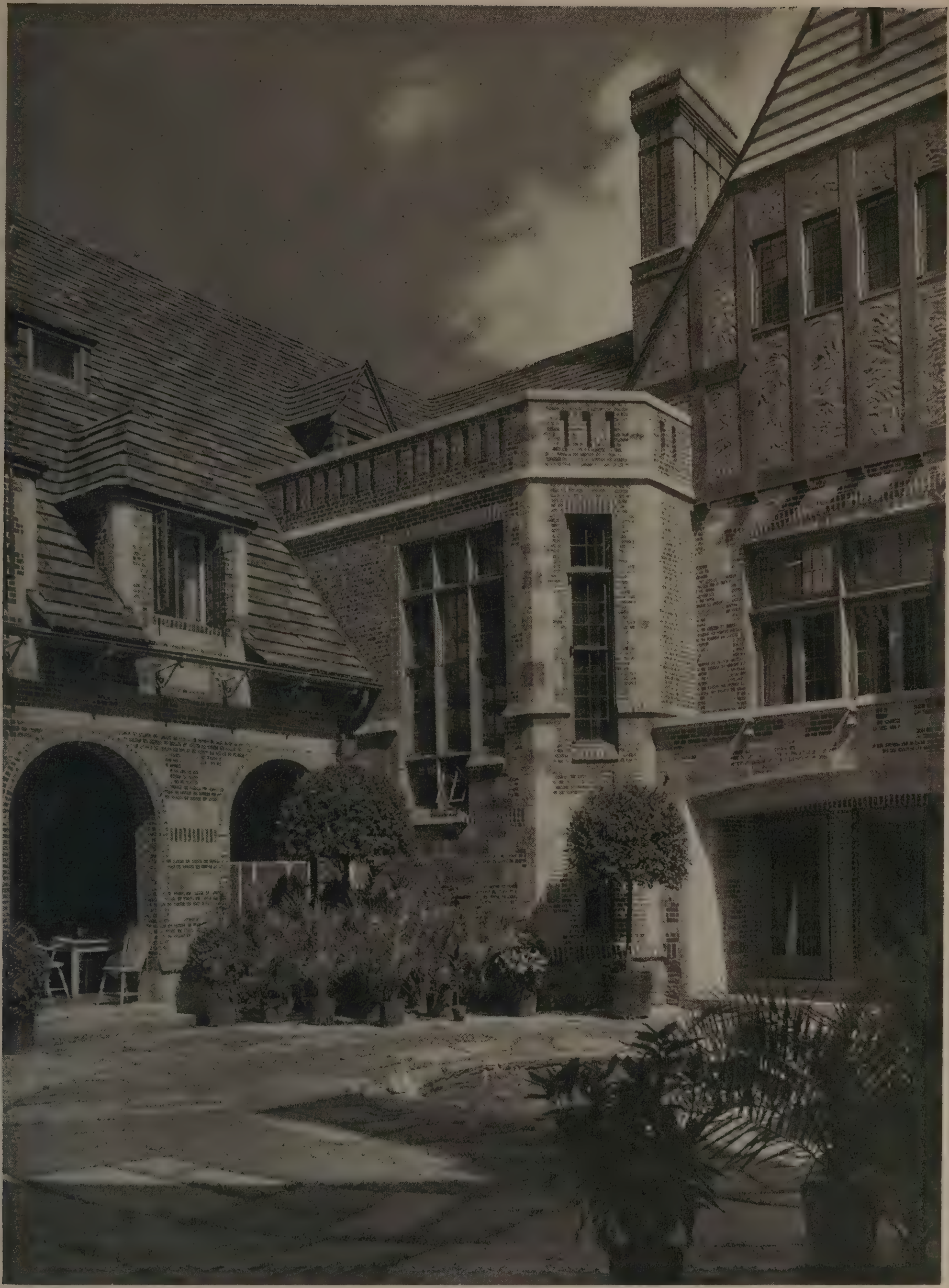
Donn Barber, Architect



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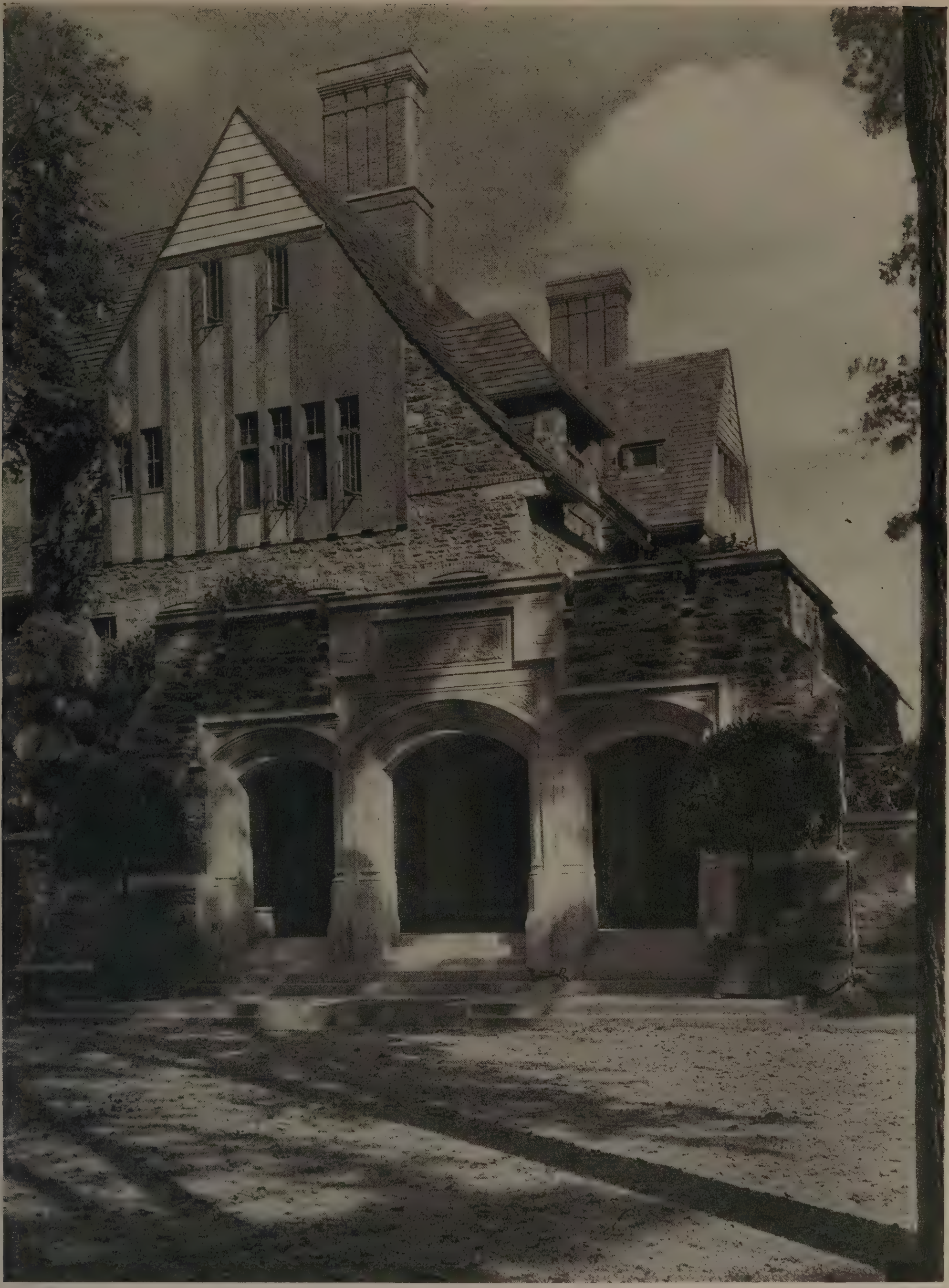
Denn Barber, Architect



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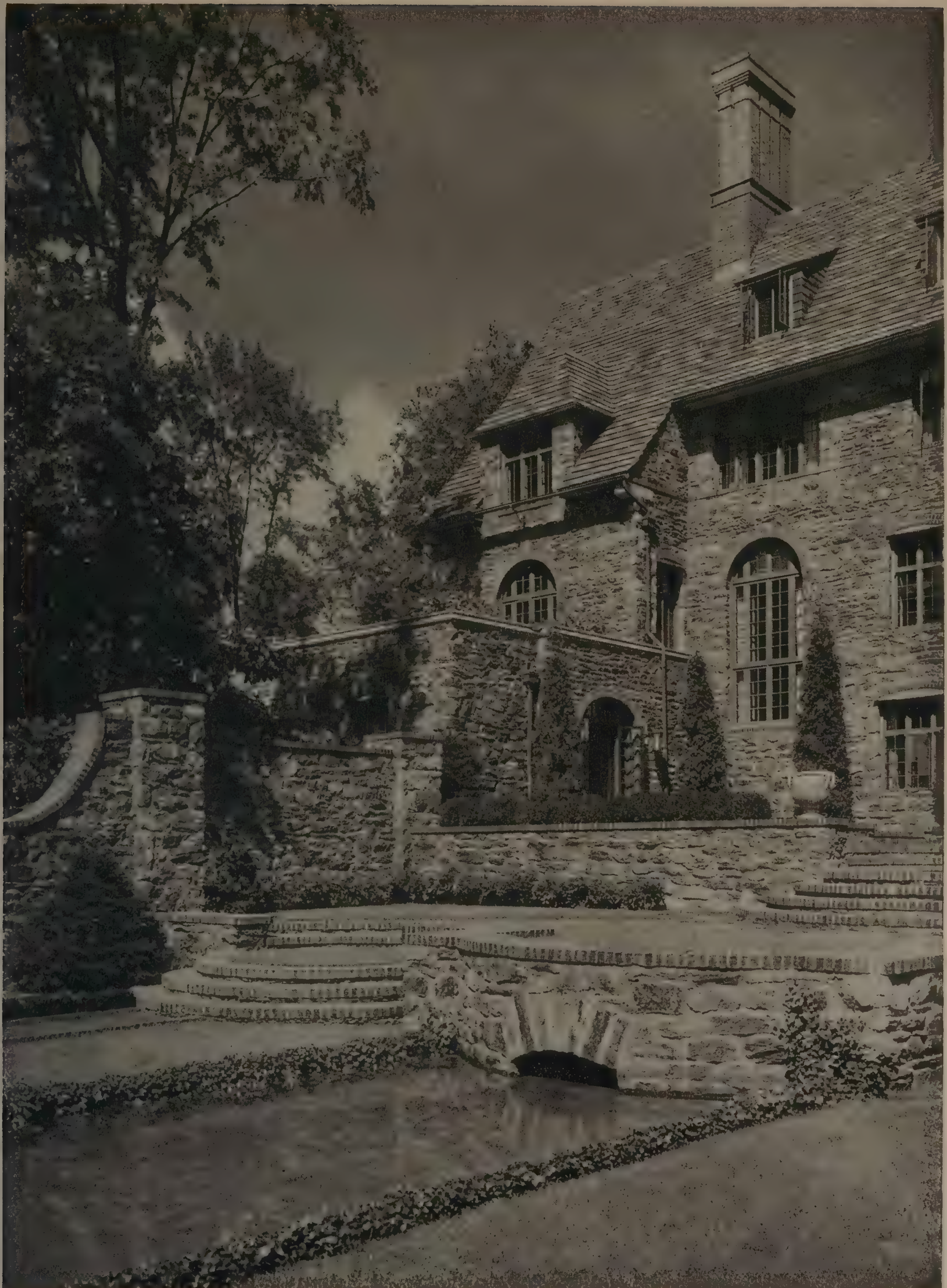
Donn Barber, Architect



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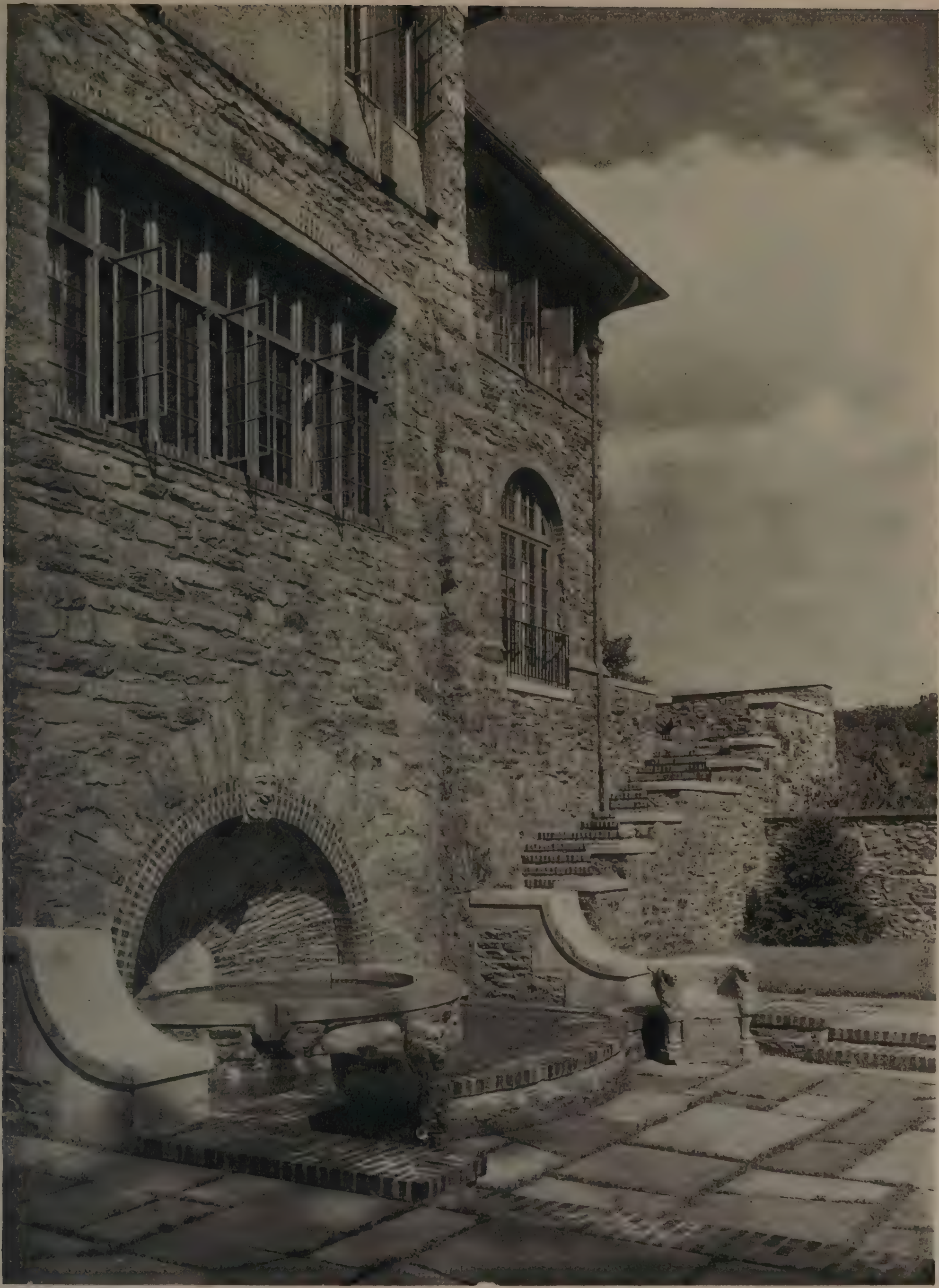
Donn Barber, Architect



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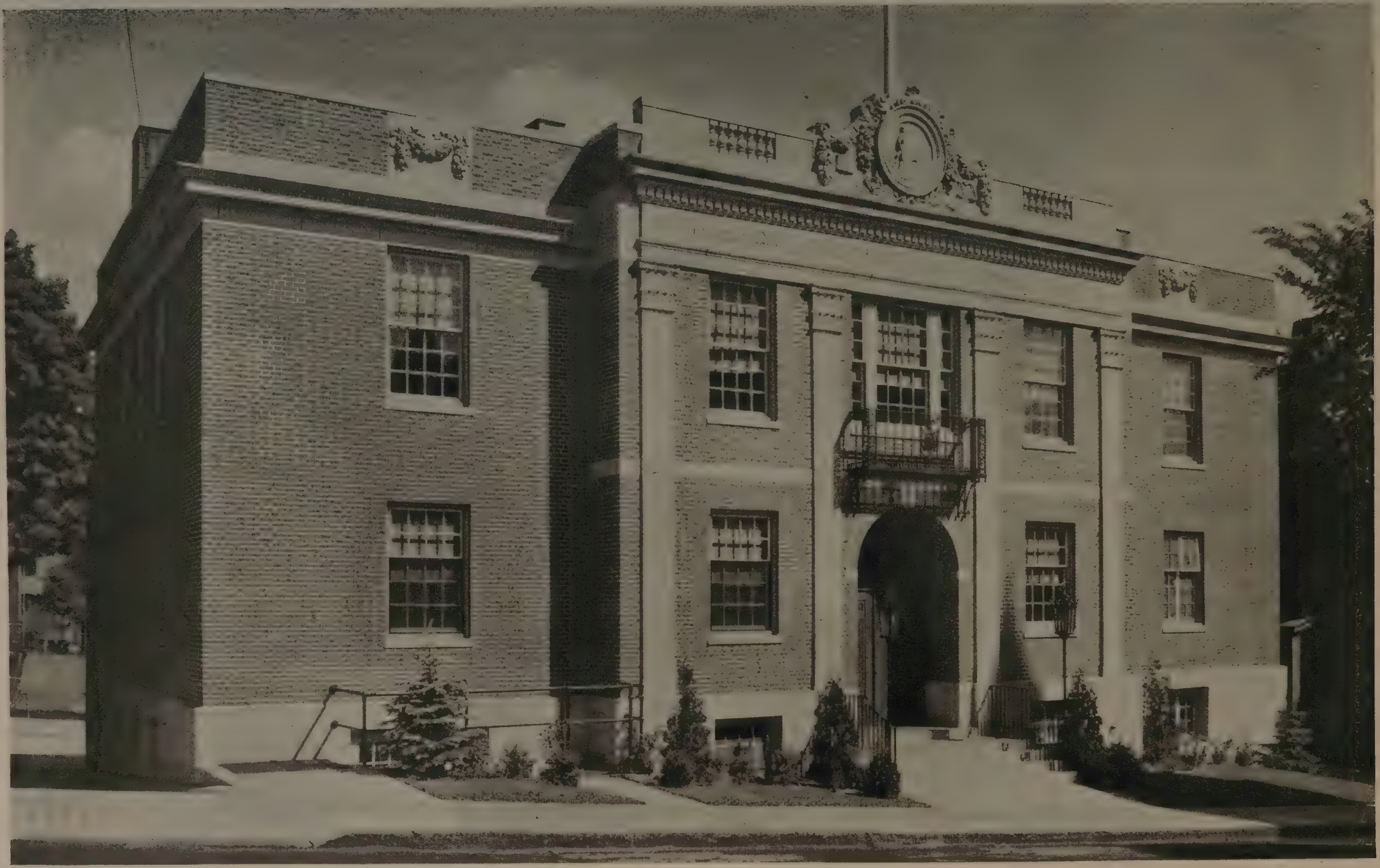
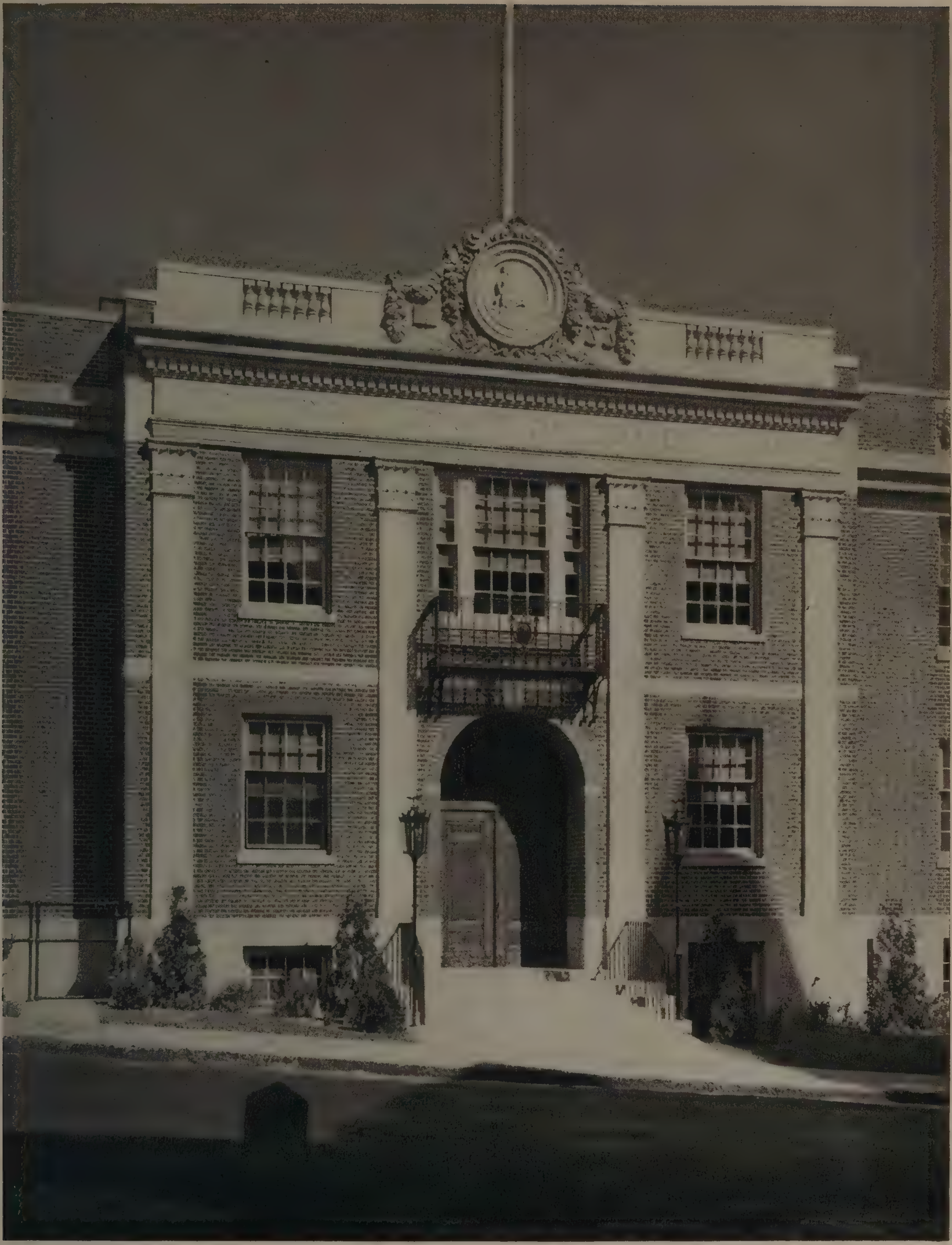


COURT HOUSE, SOMERVILLE, MASS.
Charles R. Greco, Architect



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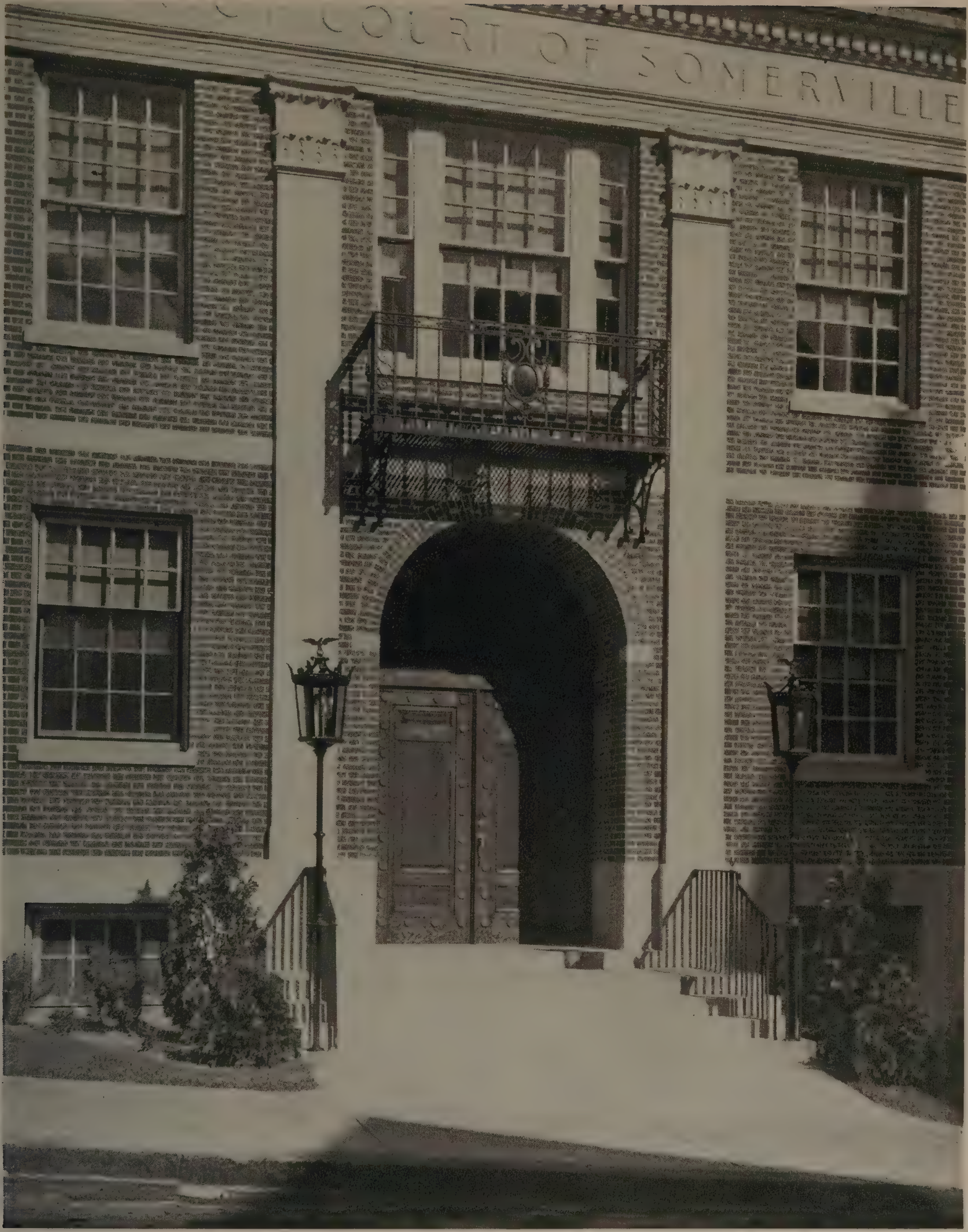

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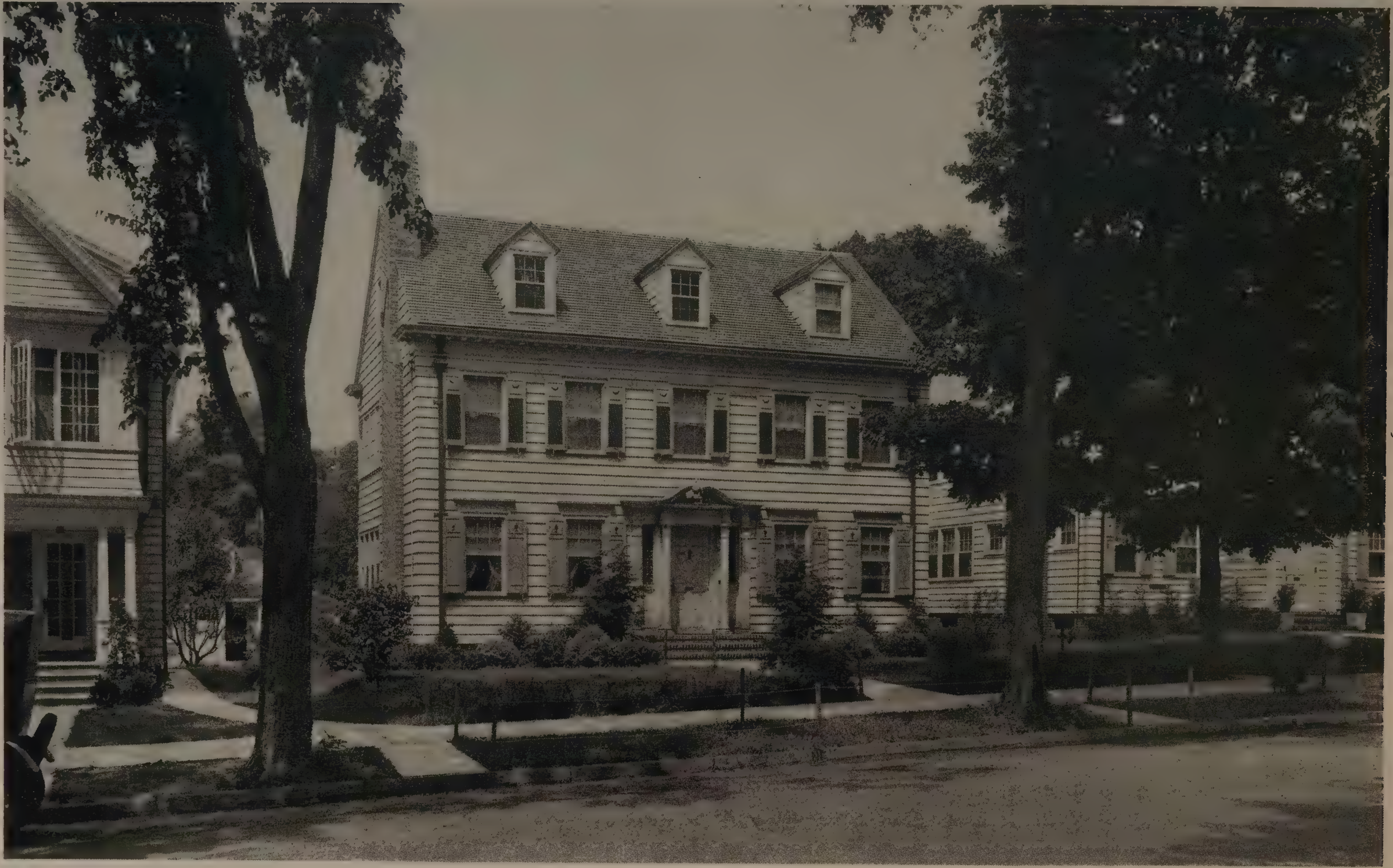
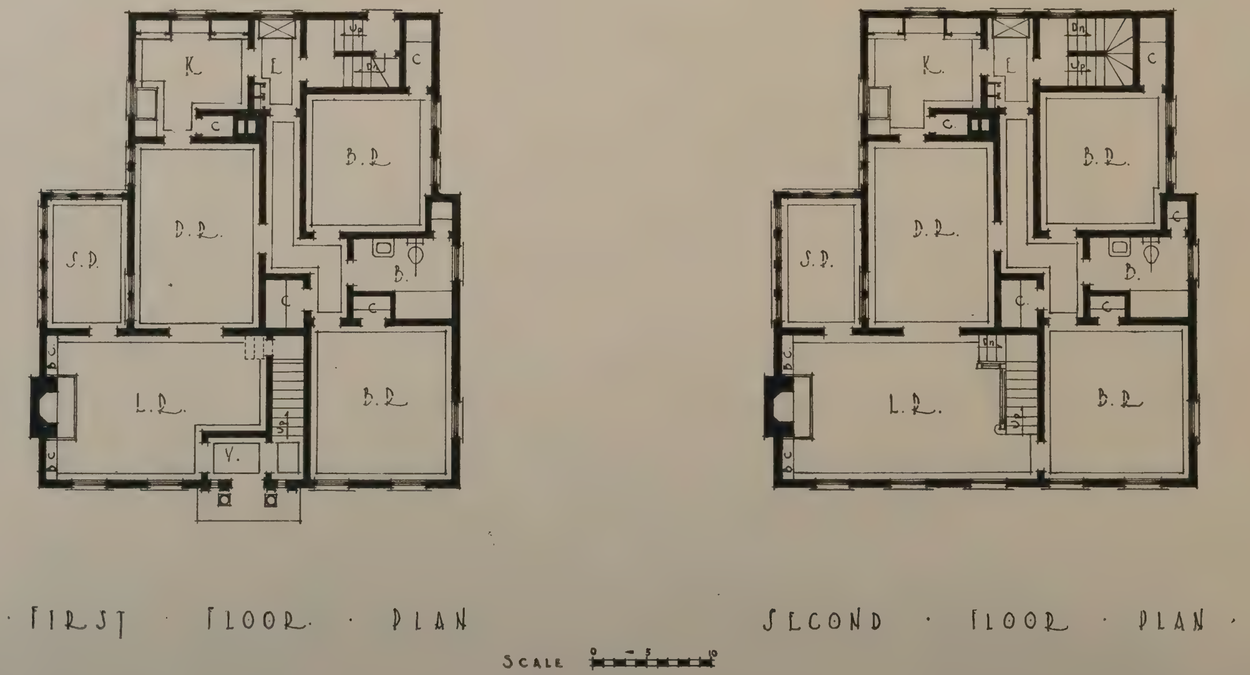


A TWO-FAMILY HOUSE AT NEW HAVEN, CONN.
Jacob Weinstein, Architect



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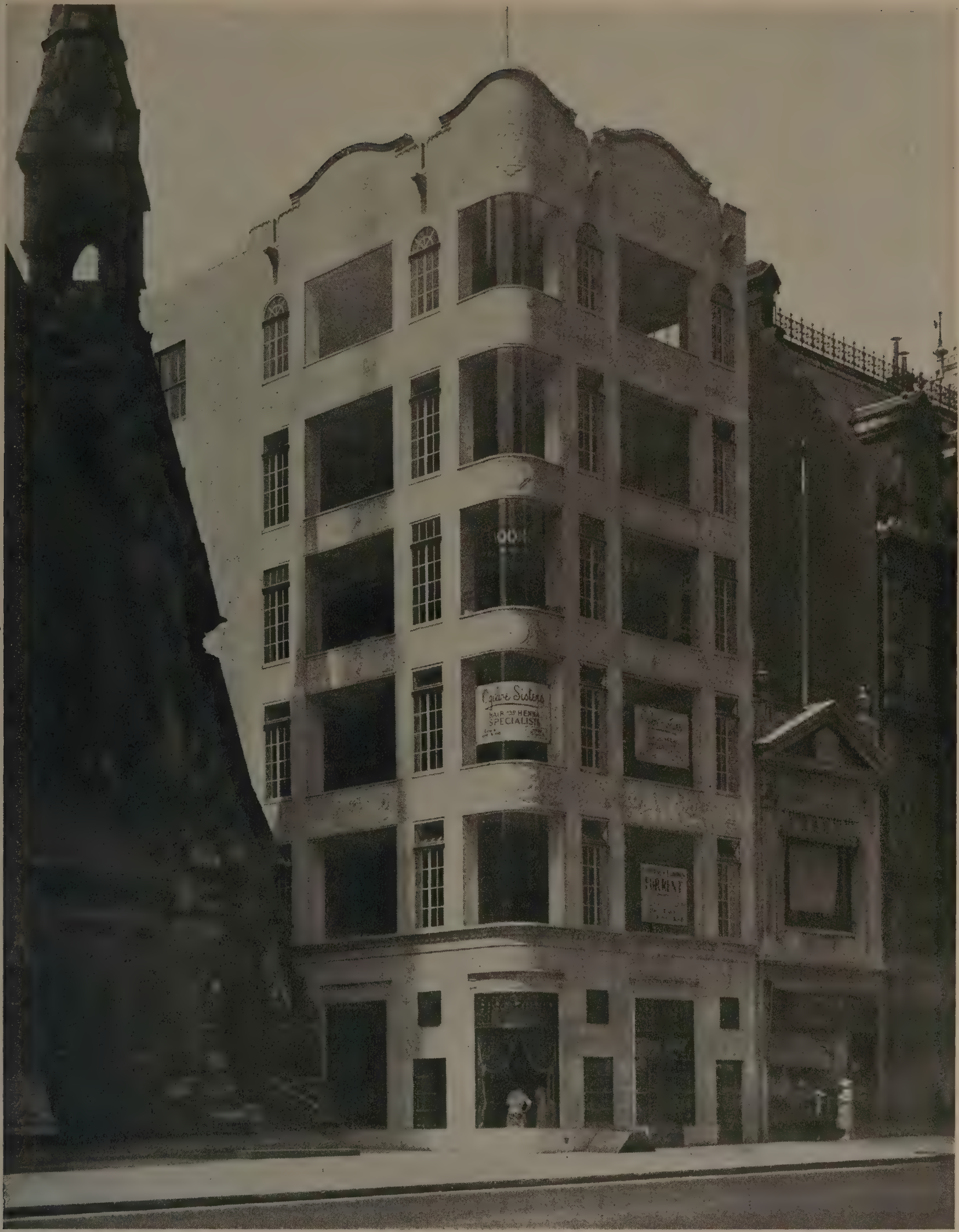
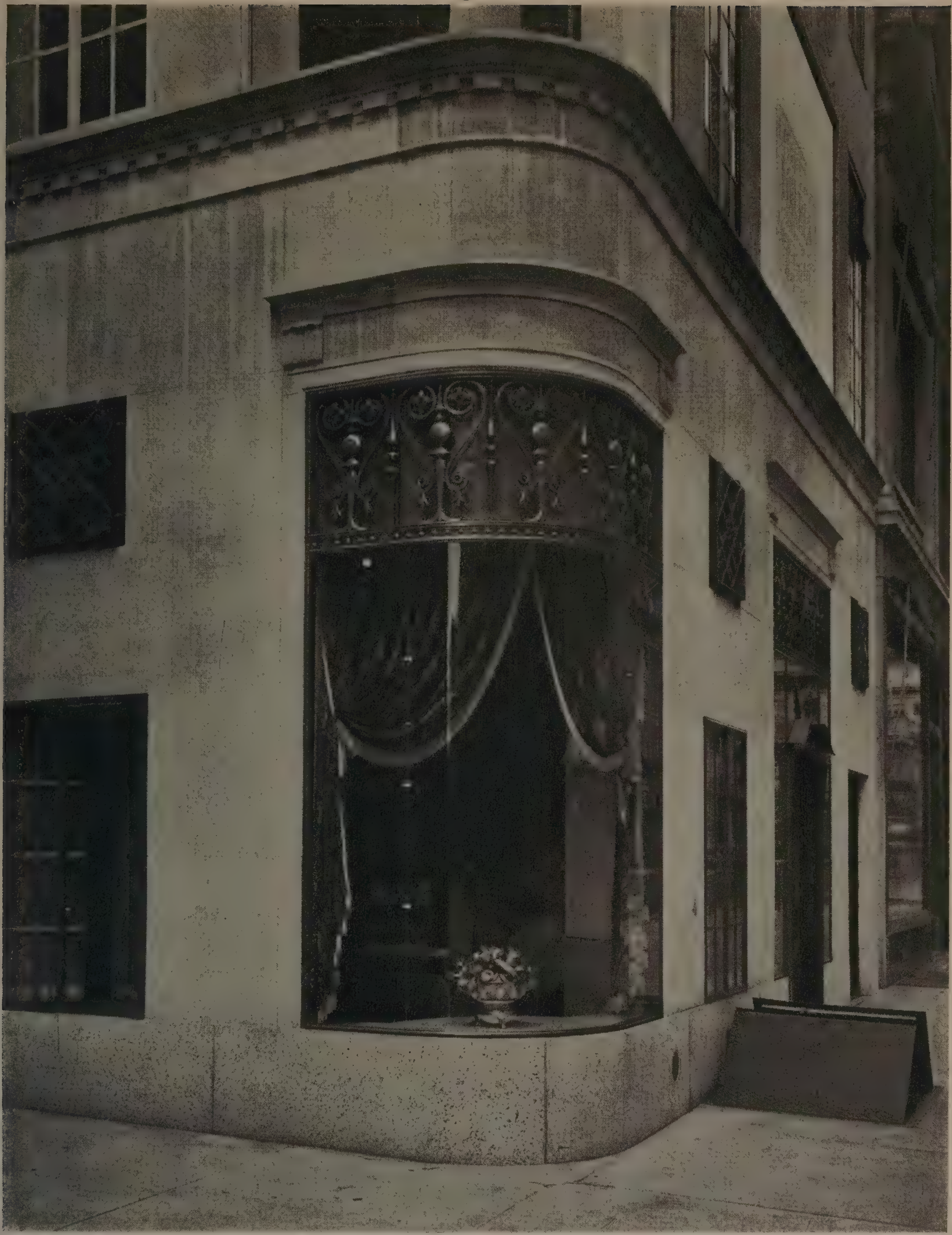
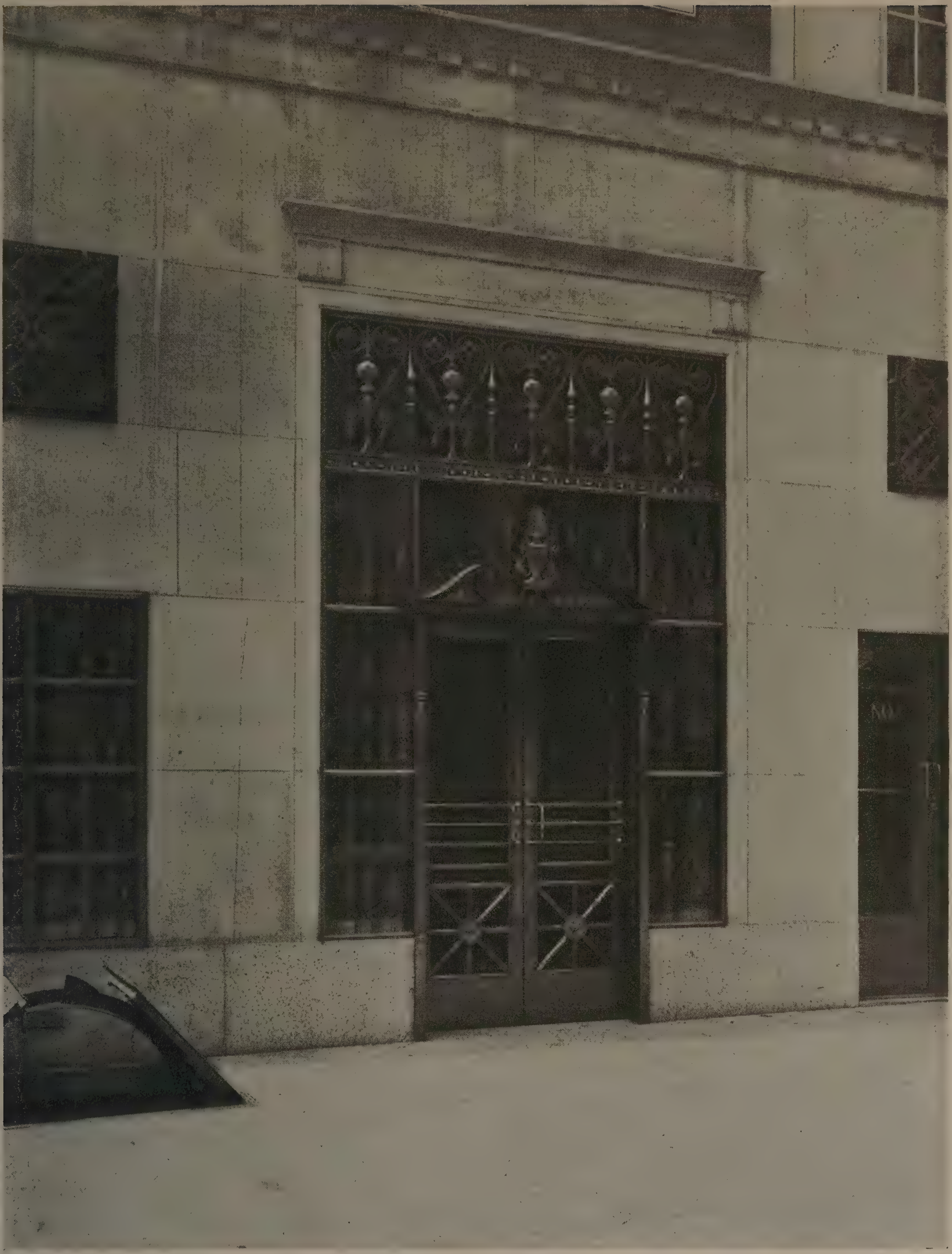


CHILD'S BUILDING AT 604 FIFTH AVENUE, NEW YORK
William Van Alen, Architect



CHILD'S BUILDING AT 604 FIFTH AVENUE, NEW YORK
William Van Alen, Architect



CHILD'S BUILDING AT 604 FIFTH AVENUE, NEW YORK
William Van Alen, Architect

— *The* —
ENGLISH PARISH CHURCH AND ITS DETAILS

By
Robert M Blackall
Measured Drawings and Photographs by the Author

The Pew-Ends at Medmenham

These pew-ends are of modern design. They are shown in this series because there has been a definite attempt to keep away from mechanical elaboration. Each pew-end is different and while they are finished more carefully than were hand-carved ornaments of the thirteenth or fourteenth century, yet they show good workmanship and are worthy of study.

The square-end top referred to in the pew-end at Shepton Mallet has been used, with the moulding running around three sides of the pew end, and in general the pointed type of tracery has been employed.

The Pulpit of the Church at Hailes, Gloucestershire, England

The little church at Hailes in Gloucestershire, which is the surviving monument of a large Cistercian Abbey, dates in its present form from the rule of Cromwell. Like all small English parish churches, we find here various periods of architecture appearing in the forms of details of railings, pulpits, windows, porches or towers.

The pulpit is designed in later Renaissance style and is therefore an addition. Very plain, thoroughly in keeping with the plain plaster interior, this pulpit strikes a note of simplicity which might very well be used in our country. It has pleasing proportions, and reminds one very strongly of old Colonial pulpits.

ENTRANCE TO CHURCH AT WOOTEN WOTTEN, ENGLAND

The Altar Rail of the Church at Stratford-Under-Castle

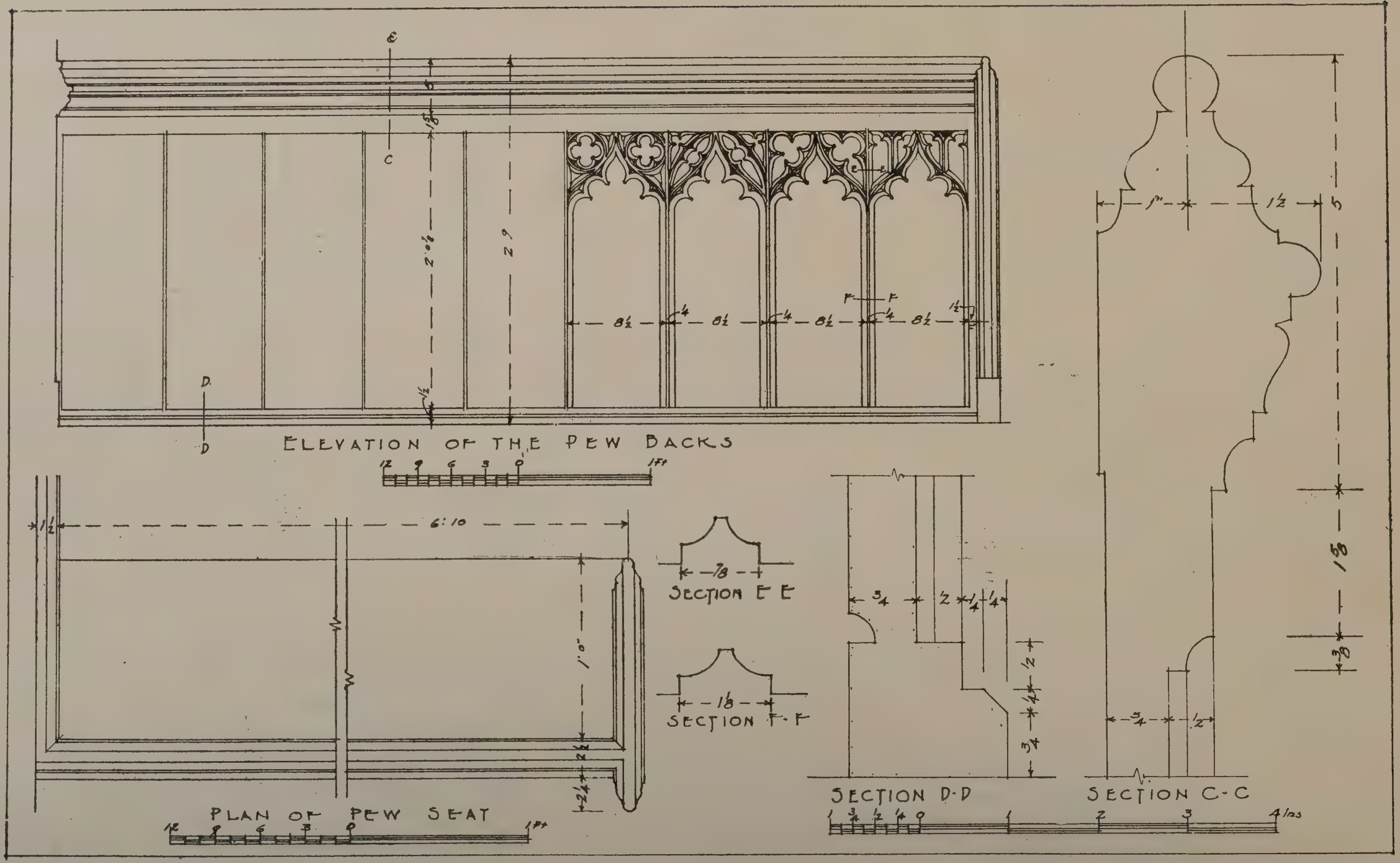
Another interesting bit of detail in an English church is the altar rail. Coming as it does at the head of the church in the middle of the chancel, and being used as the communion rail in most cases, it should be in perfect taste with the rest of the church. Most of the railings in the English parish churches are simple in design and usually of a later period than that of the main church.

In this church at Stratford-Under-Castle, near Salisbury, the rail is of the Jacobean period. Its mouldings are full and with an easy turn, resembling somewhat the later Georgian period, although with less evenness of moulding.

It is interesting to note the transition from the post to the baluster; while the main lines are carried through there is a certain rhythm produced between the post and the baluster which seems to accent the post and yet keeps it in good harmony with the baluster.

Choir Seats in Parish Church at Yarnton

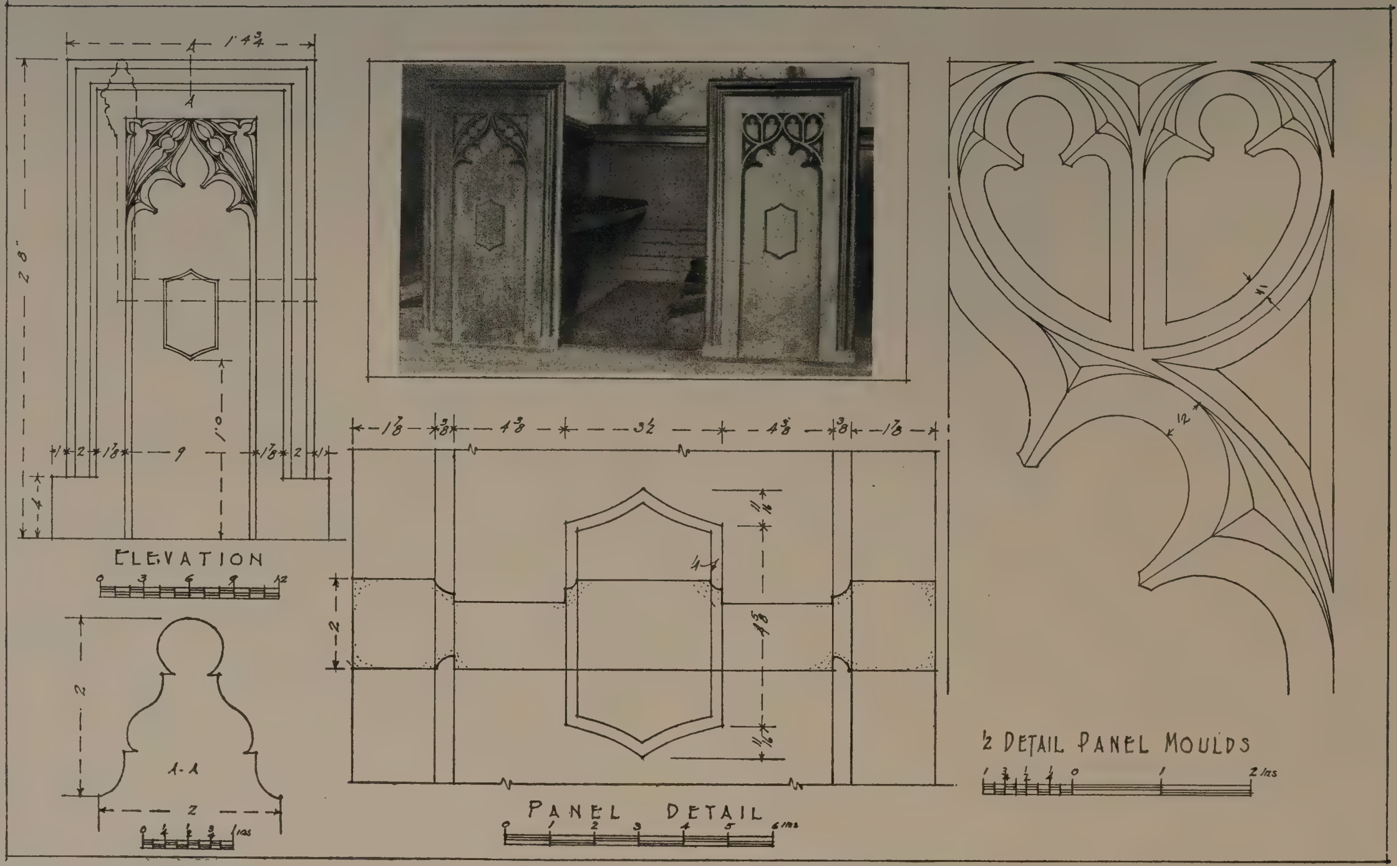
Next to the altar rail the choir seats



Pew Back

ST. PETER'S CHURCH, MEDMENHAM, BUCKINGHAMSHIRE, ENGLAND

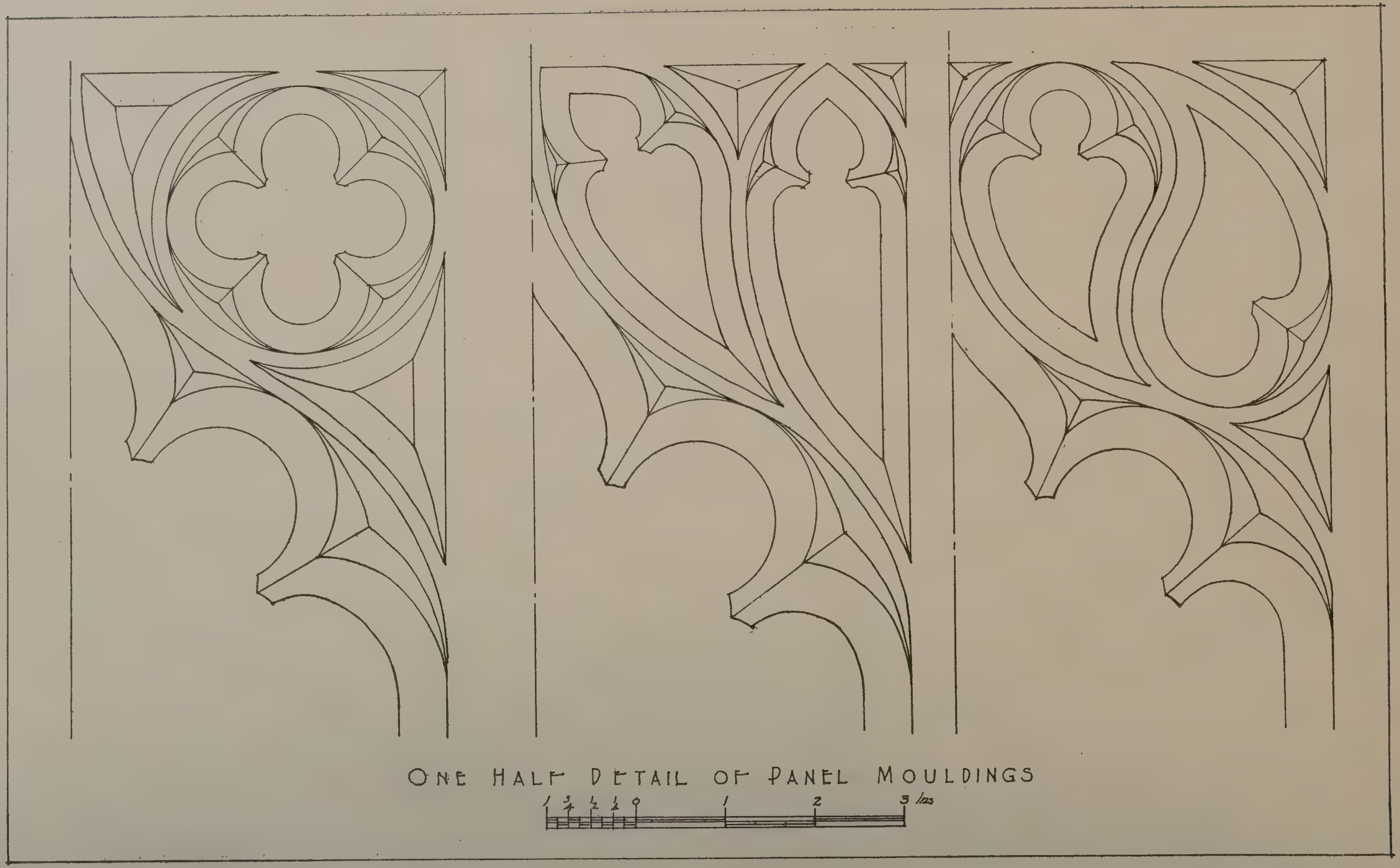
Measured and Drawn by Robert M. Blackall



Pew Ends

ST. PETER'S CHURCH, MEDMENHAM, BUCKINGHAMSHIRE, ENGLAND

Measured and Drawn by Robert M. Blackall



Pew Ends
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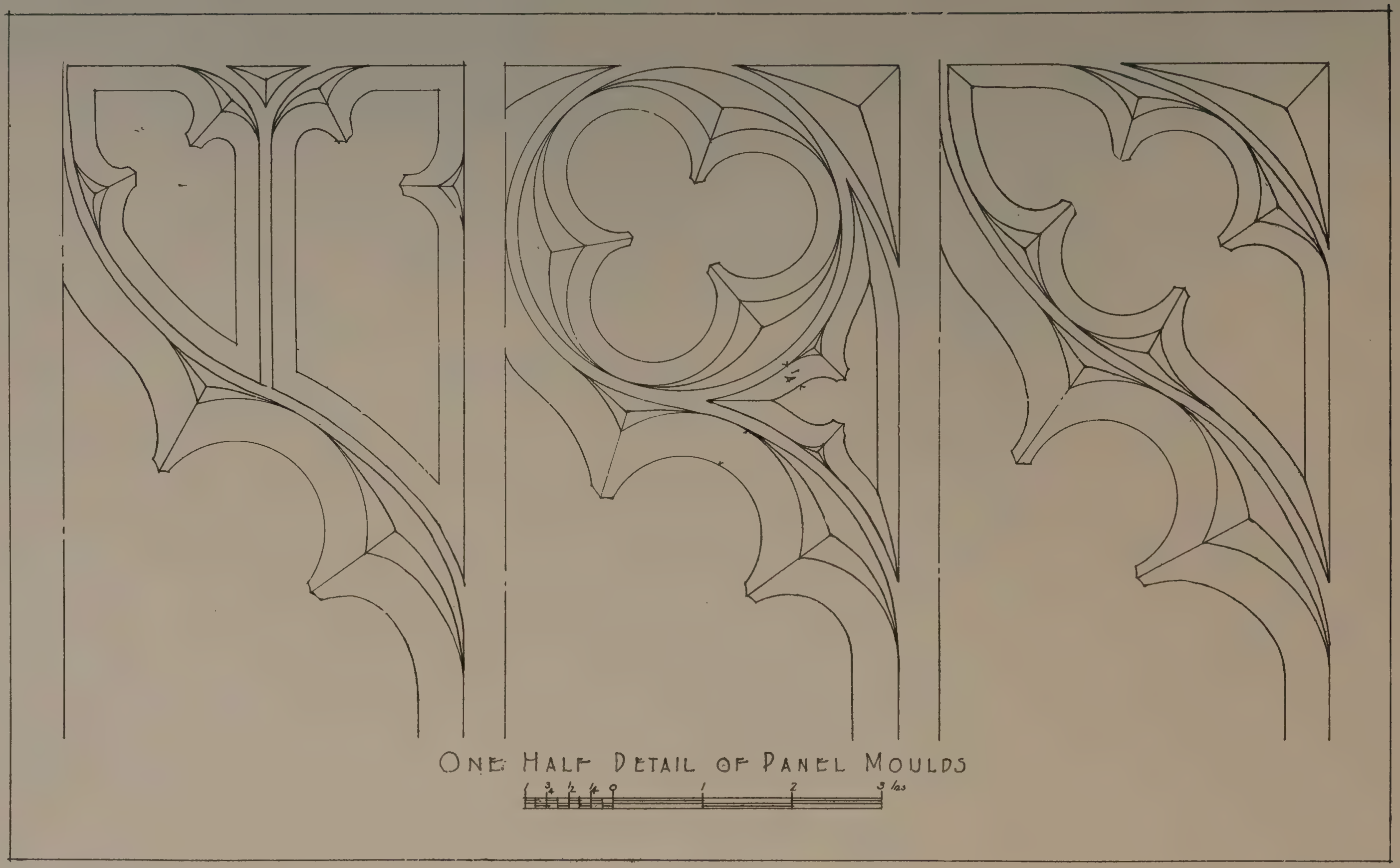

Pew Ends

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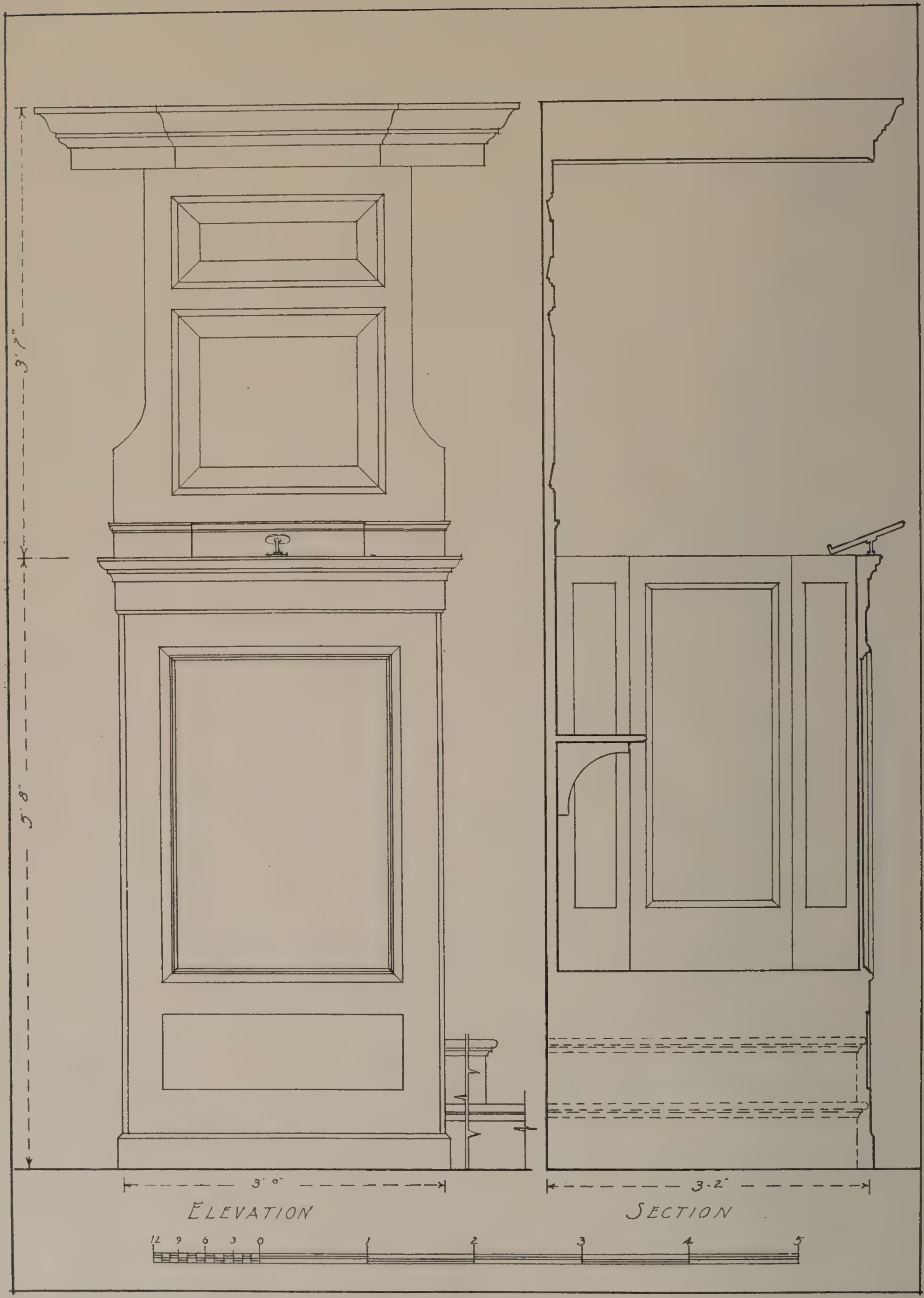
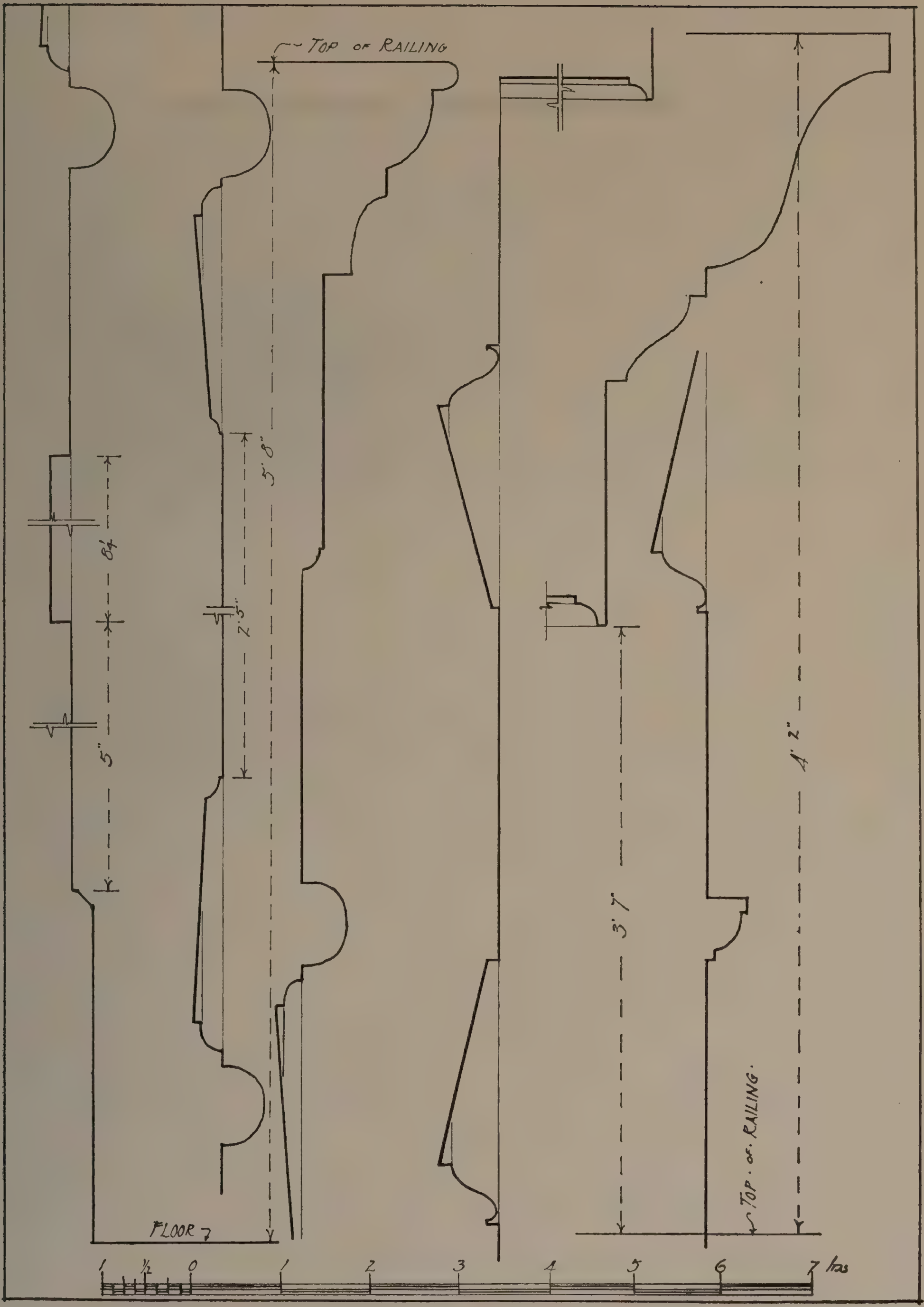


The Architectural Record January, 1926

PULPIT OF THE CHURCH AT HAILES, GLOUCESTERSHIRE, ENGLAND
Measured and Drawn by Robert M. Blackall



The Architectural Record *January, 1926*

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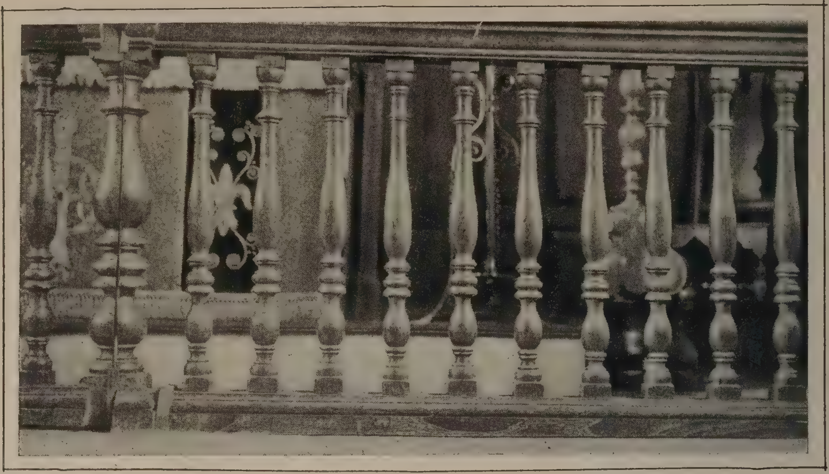
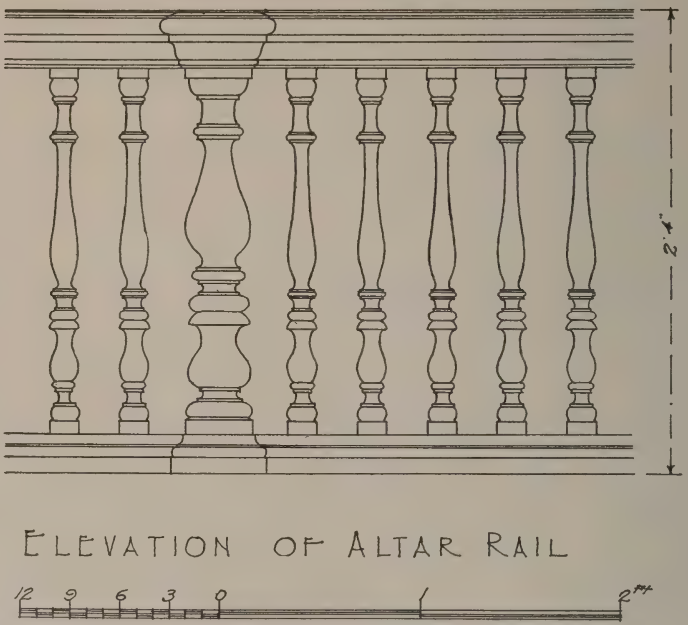
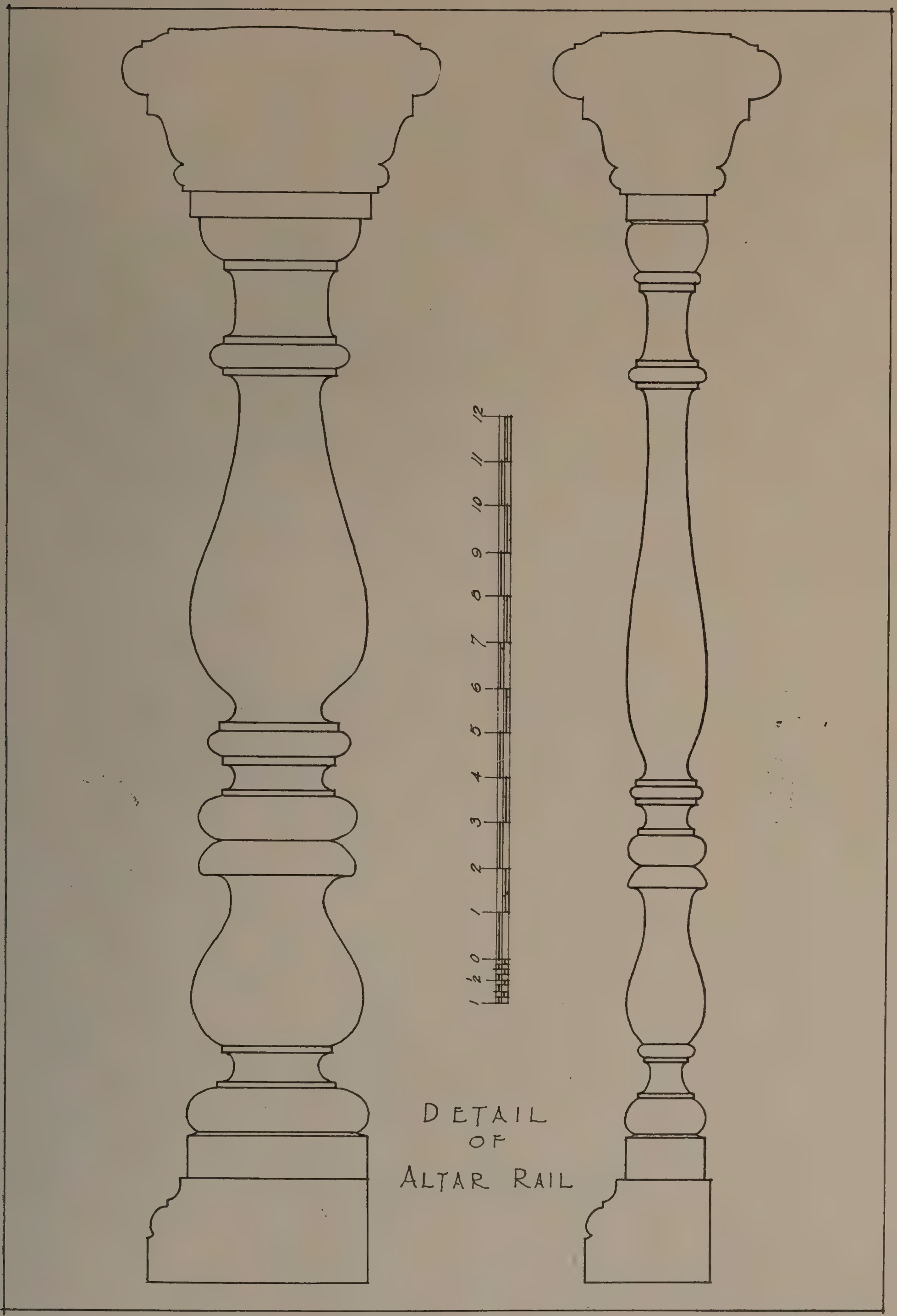




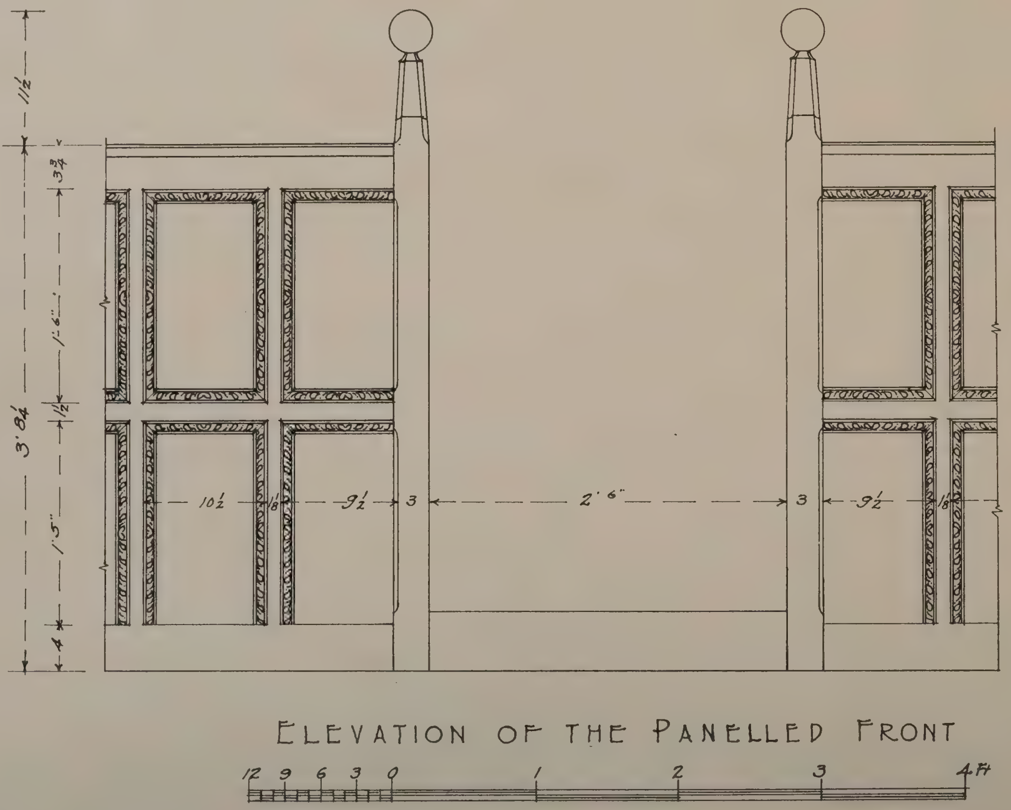
Altar Rail
CHURCH AT STRATFORD-UNDER-CASTLE, WILTSHIRE, ENGLAND
Measured and Drawn by Robert M. Blackall

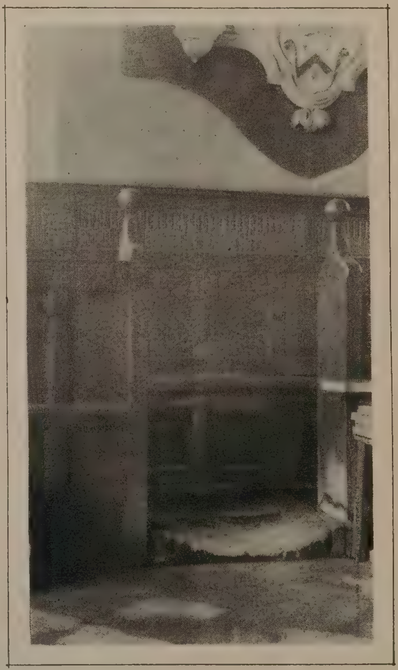


Altar Rail

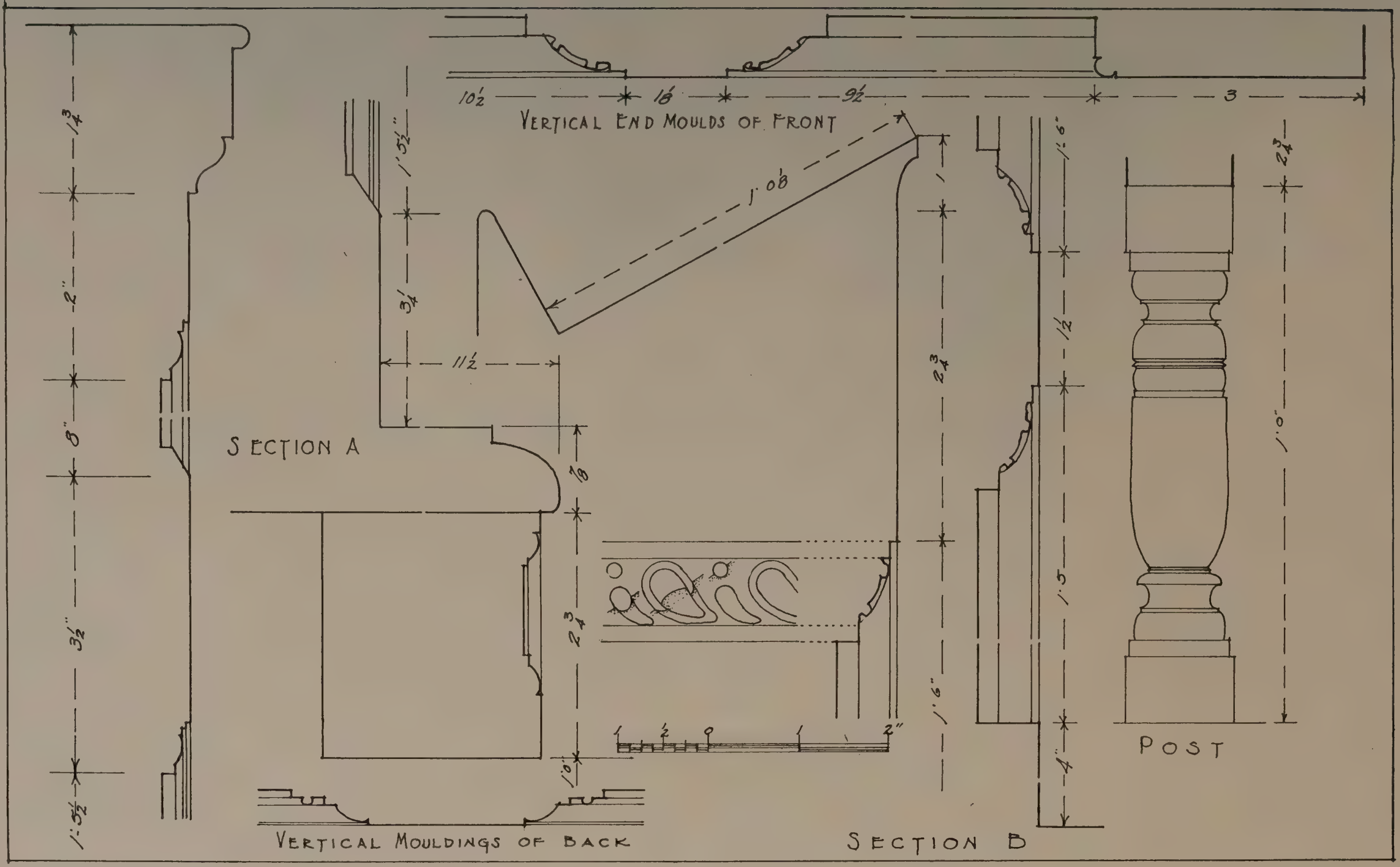
CHURCH AT STRATFORD-UNDER-CASTLE, WILTSHIRE, ENGLAND

Measured and Drawn by Robert M. Blackall





CHOIR SEATS IN PARISH CHURCH AT YARNTON, OXFORDSHIRE, ENGLAND
Measured and Drawn by Robert M. Blackall



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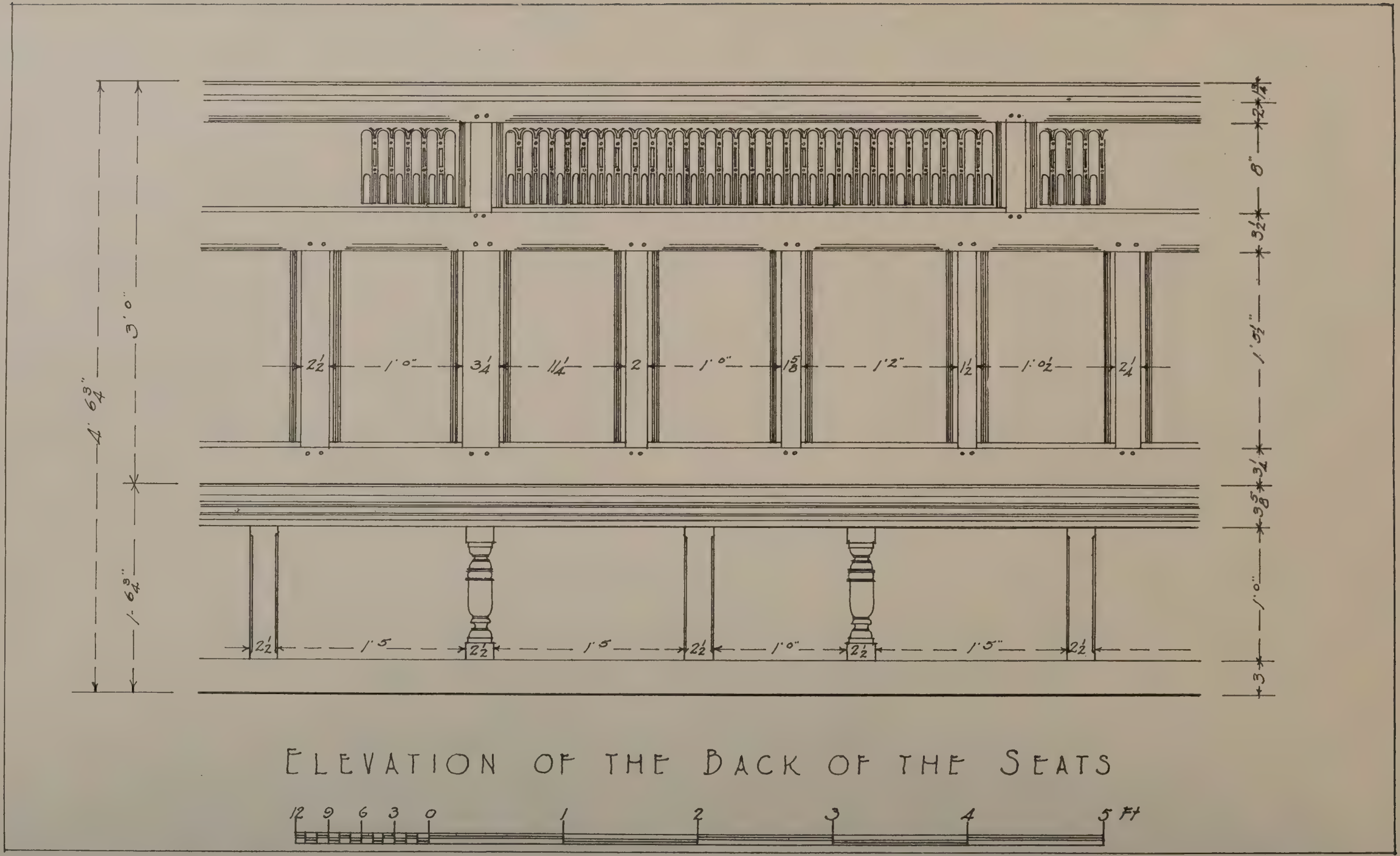

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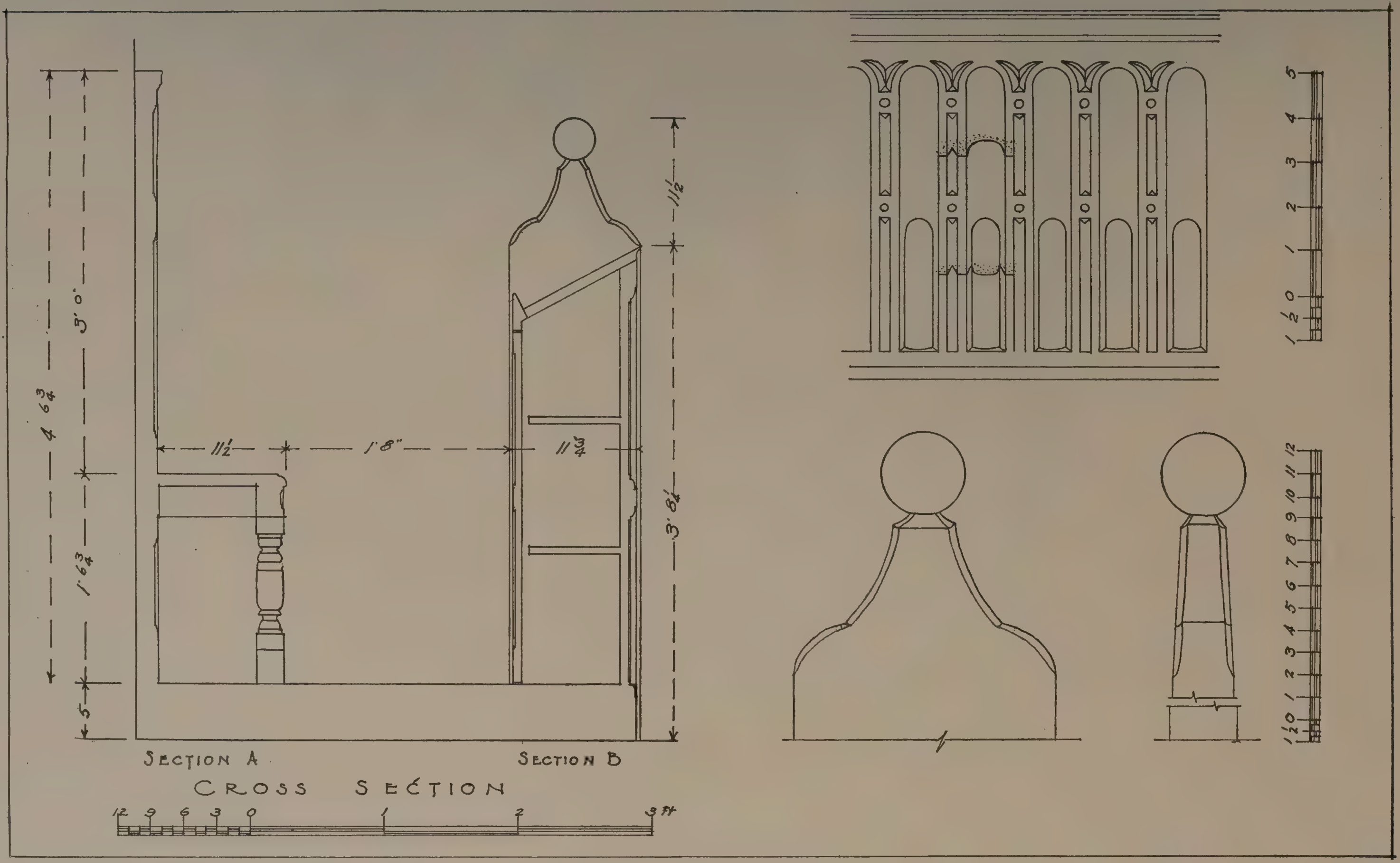

CHOIR SEATS IN PARISH CHURCH AT YARNTON, OXFORDSHIRE, ENGLAND

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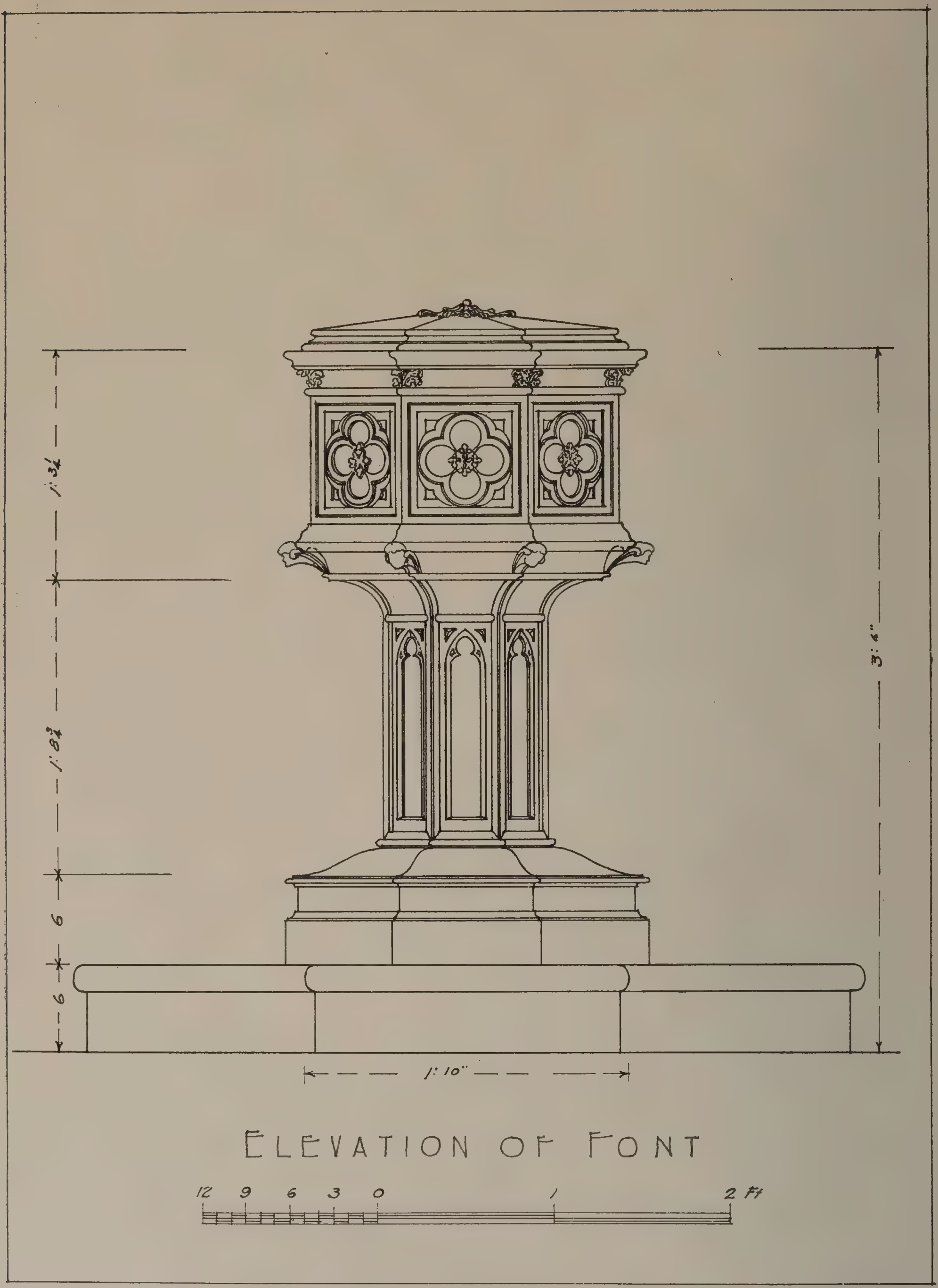
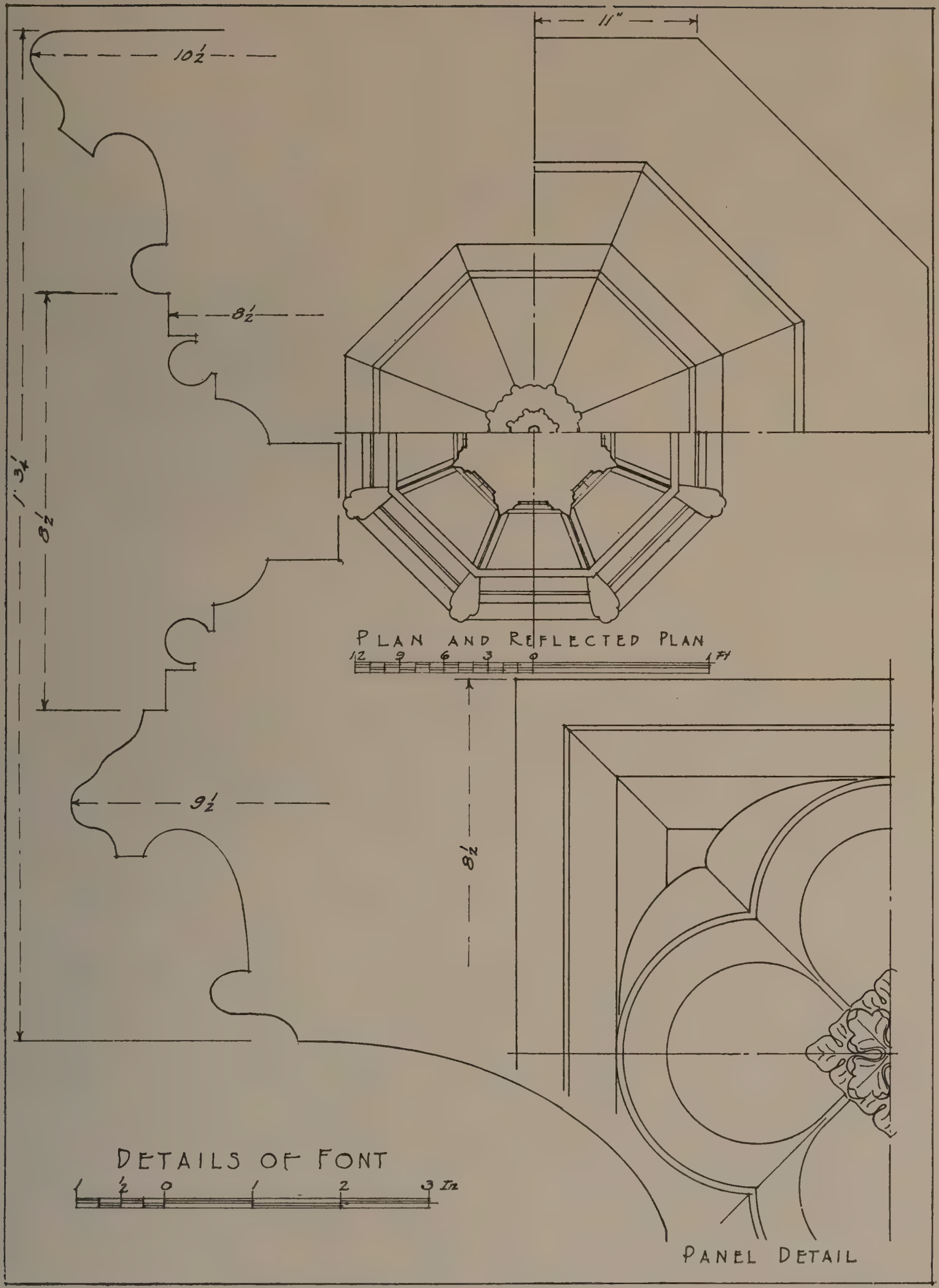


Baptismal Font
ST. PETER'S CHURCH, MEDMENHAM, BUCKINGHAMSHIRE, ENGLAND
Measured and Drawn by Robert M. Blackall



Baptismal Font

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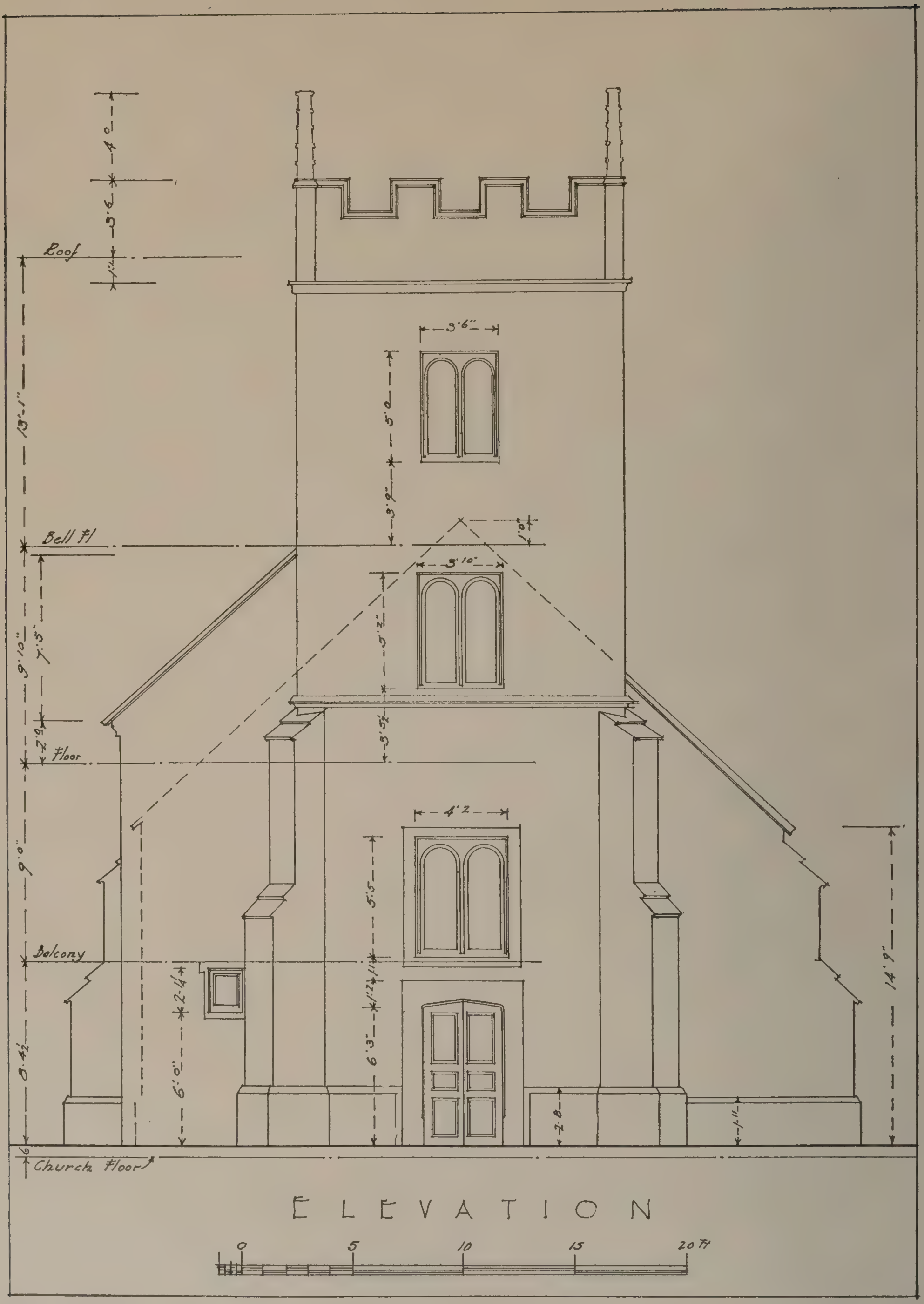
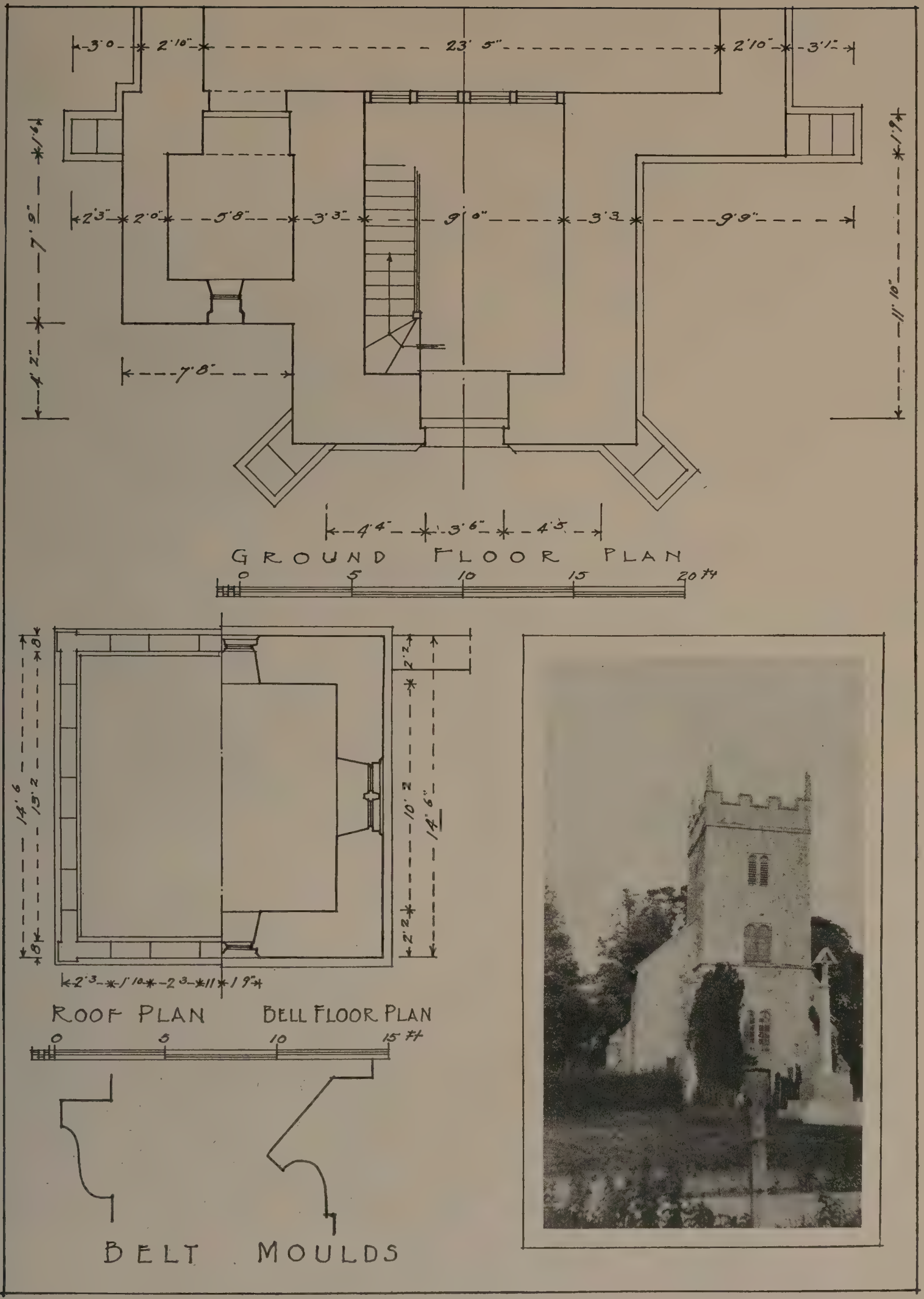


Front Elevation

CHURCH AT STRATFORD-UNDER-CASTLE, WILTSHIRE, ENGLAND

Measured and Drawn by Robert M. Blackall



Front Elevation

CHURCH AT STRATFORD-UNDER-CASTLE, WILTSHIRE, ENGLAND

Measured and Drawn by Robert M. Blackall

in a church are most in evidence, being in full view of the congregation at all times. Some of the most interesting woodwork is to be seen in the choir seats or screen around the chancel or apse.

The choir seats at Yarnton are an interesting example of early Jacobean architecture. The backs of the seats have the mouldings arranged in true English fashion, that is, the moulding of the stiles differs slightly from that of the top rail while the bottom rail is merely a bevel. The woodwork is put together with pegs.

The panelling is in different widths, as are the stiles; there is no attempt at mechanical uniformity. The posts under the seats are alternating carved and plain posts.

Medmenham Baptismal Font in the Church of St. Peter

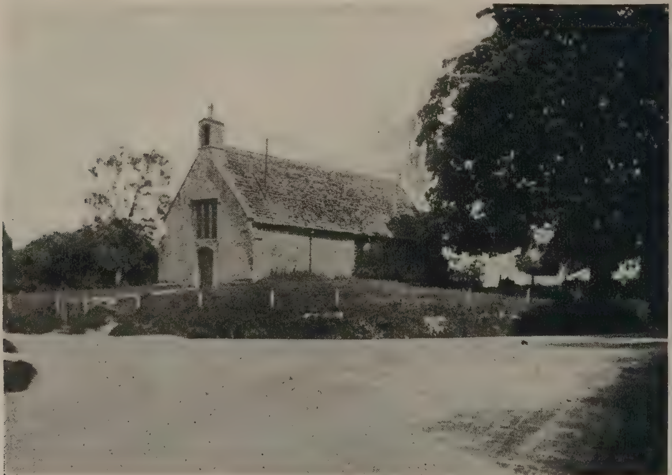
Another detail on which a great deal of care and thought are bestowed is the baptismal font, located usually near the entrance to the church, symbolizing the spiritual entrance into the church that a young person makes on being baptized. In the majority of cases in England the font is either a gift to the church, or is an old font that has come down through time in some connection with the church. Often the fonts have been made of pieces of Norman or earlier architecture taken from a former church on the same spot.

At Medmenham the font was designed for the church. The style of its architecture, like many other fonts, is not that of the rest of the church, but strikes a slightly different note in its design. It is typical of many fonts that one finds and its proportions are extremely pleasing. It is built of the light local stone and stands but 3 feet 6 inches high.

Exterior of the Church at Stratford-Under-Castle

The church of Stratford-under-Castle, near Salisbury, has been shown in different parts of this series. The plan appeared in the December, 1924, issue of The Architectural Record, the porch in March, 1925, some of its windows in July, 1925, a door in August, 1925, a screen in October, 1925, and the choir railing is shown on page 72 of the present number. The tower alone has not been dealt with and measured drawings of this feature are therefore given here to complete the history of the church.

The material of the building is a stone found in the neighborhood, grey filled with a black stone similar to the Pudding stone found near Boston, the color, however, being grey instead of dark brown.



THE BUILDING PROSPECT FOR 1926

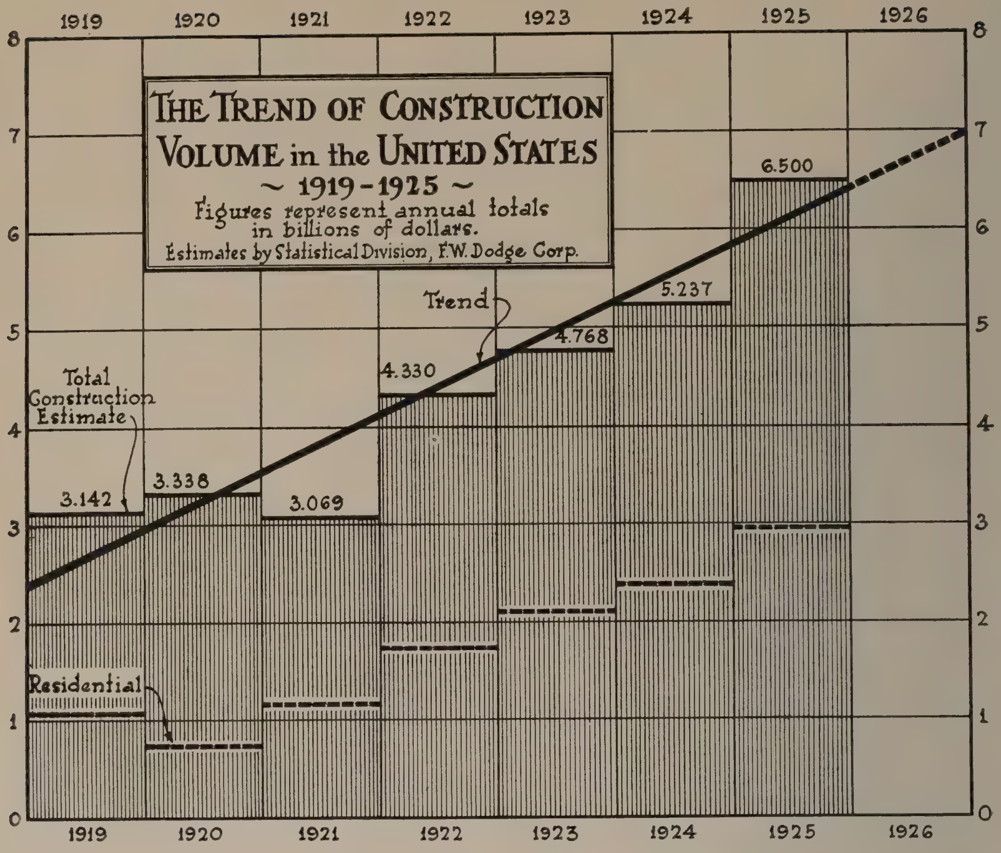
By THOMAS S. HOLDEN, Statistician For F. W. Dodge Corporation

Certain important tendencies that were in evidence at this time last year developed very considerable strength as the building year progressed. They resulted in a large increase in volume of public works and utilities construction and a satisfactory increase in industrial and power-plant construction. Commercial and residential building in 1925 increased beyond all expectations. This was due to three influences: (1) there remained a considerable shortage of such buildings in various localities; (2) general business and agriculture continued to improve; (3) there was an extended period of very low interest rates, with money available for building enterprises in practically unlimited amounts, and facilities for placing loans on building enterprises extended and improved beyond anything we have ever had before. The influence of easy money conditions has probably counted more strongly than any other factor in making the record-breaking construction total of 1925. There has not only been an unprecedented volume of available credit, but general business has advanced rather slowly and has not made very large demands for money and so drawn it away from building enterprises.

Most authorities agree that the building shortage which has dominated the situation for the past seven years has now been made up. Overbuilding has been reported from many localities, and the trend of rents is downward. Building demand hereafter will be dependent upon the growth requirements of population, commerce and industry, and on continued advancement in living standards. That these requirements will be very large is without serious question, but they will be to a considerable extent conditioned by the general levels of prosperity that prevail in this country in the future.

Already construction enterprises in large volume are being undertaken in various localities in anticipation of general prosperity in 1926 rather than in response to immediate needs. In fact, a very considerable portion of the record building volume of the past six months may be very properly characterized as speculative. Easy money has engendered a large amount of speculation not only in building, but in numerous real estate booms (of which the Florida boom is the most conspicuous), and in the recent rise in the stock market.

The chart accompanying this article illustrates the amazing upward trend of construction activity since the war. There has been more than thirty billion dollars worth of new construction in this country during the past seven years. From $3,142,000,000 worth in 1919 the annual volume has increased until it reached $6,500,000,000 in 1925. This increase in construction volume has been accompanied by a very considerable expansion in the production facilities of the industry; in numbers of architects, contractors, artisans, in varieties and quantities of available materials and in plant capacity for the manufacture of materials. Perhaps most conspicuous has been the growth of financial organizations, both in number and size, which lend principally in the building and real estate field. Not only have the assets of building and loan associations, trust companies and life insurance companies greatly increased, but the activities of the real estate first-mortgage bond companies have developed amazingly. The industry as a whole has grown to the point where it can finance



and construct with comparative ease six and a half billion dollars worth of new construction in a single year.

The growth of the industry has been in response to emergency requirements. It had to make up a serious shortage. During the seven years in which the shortage dominated the situation, the average annual construction volume has been $4,341,000,000. It is now organized for $6,500,000,000 worth of work a year, and a big source of demand for its product has been eliminated. The industry is in the position of a manufacturer who has enlarged his plant in response to continuous pressure of unfilled orders, and finds that he has caught up on the orders. He sees at the moment a greater demand than ever before, but he knows that just now it is much more a speculators' demand than a consumers' demand. The product is wanted, not for consumers' immediate requirements, but by speculators who hope to resell at a profit. He knows that the speculative demand may possibly be cut off sharply by restriction of credit.

A reduction of productive output of the building industry from the $6,500,000,000 level of 1925 to the $4,341,000,000 average level of the past seven years would be scarcely short of economic disaster, not only to the industry but to the whole business world. In view of the widespread prosperity of today, based as it is in the main on sound economic conditions, such a drastic recession in building volume is unthinkable. The average American today probably enjoys the highest income and largest purchasing power in history. The growth requirements of this country will probably require a much larger building volume in the future than the average volume of the past seven years.

Organized as it is for enormous quantity production of building and engineering works, the industry will undoubtedly use every means to continue operations on the 1925 scale. Various groups will probably organize to stimulate demand for better housing through concerted advertising effort. Already plans for one such campaign have been announced. Other methods of selling construction to the public are now being used, and more selling methods are apt to be developed.

In its operations of the past seven years, the construction industry has been marketing a fairly high-priced product, which means that it has been reaching a somewhat limited market. It has mainly taken care of accumulated and current needs for medium and high grade commercial and residential buildings and public works. Its principal market has consisted of the larger cities and their suburbs and the rapidly developing boom centers. There is now a strong latent demand for buildings in the small towns and the rural districts, a demand which will continue fairly strong as long as agricultural sections enjoy a degree of prosperity. There is also a real need for low-rent housing in the larger cities.

But this wider market is not in the main a market for high-priced goods. It is very likely that it can be developed extensively only at a lower cost level than that which prevails today.

Lower costs can be brought about in three ways: (1) by reduced costs of materials; (2) by reduced wages of building labor; (3) by improvements in building design and construction procedure looking toward economy. Material prices have held at fairly stable levels for more than two years, with the trend most of the time slightly downward, although the trend has been upward during the past few months. Wages have been moving slowly upward ever since 1922 and are now at higher levels than at any previous time. Building labor is beginning to demand wage increases of considerable magnitude. There is not much chance of radical reductions in these two items of construction cost unless there is a considerable recession in building activity. Low interest rates on building loans have undoubtedly kept actual building costs down in appreciable measure during the past year, even though their influence is not shown in any of the index numbers of building costs.

The course of building activity during the past seven years has been very closely paralleled by the course of automobile production. The two businesses have many features in common. The automotive industry reached its maximum production of something over four million cars in 1923, after a period of very rapid growth. Since 1923 it has developed many kinds of sales strategy to keep its production up to the 1923 mark. In 1924 it fell slightly below; in 1925 it probably ran a little over its 1923 record. Among the devices used to promote sales and high production have been the development of the time-payment system, advertising of style features and new models, and so on. But the most important development, and the soundest from an economic point of view, has been the cutting of prices. Without any cuts in prices of the basic materials used in manufacture of cars, and without wage cuts, engineering economies and enlarged production volume have enabled the leading manufacturers to make very substantial reductions in prices and thus broaden the market for automobiles very considerably, and at the same time net handsome profits on their business.

In this the automotive industry may have set an example that can be followed by the building industry. It is quite conceivable that architects and engineers may be called upon to direct their efforts toward simplified designs and construction methods, and contractors asked to develop more efficient procedure in the actual operations of building; to the end that the construction industry can develop its broader potential market through offering attractive and substantial goods at a lower price to the purchaser than now prevails.

But, it is a much less simple matter to achieve this economy in the construction industry, composed of so many diverse interests, than in the relatively compact and easily controlled automotive industry. Competition will probably force a certain amount of adjustment of the building industry to a schedule of lower costs. But the adjustment may not come about easily or without a period of recession in building volume.

That the enlarged construction industry will make every effort to keep its production up to the 1925 level is obvious. The basic economic and business conditions of this country being what they are, the industry should in the long run achieve a great measure of success in this effort, and, after it has made its necessary adjustments, continue upward.

As to the immediate prospect for 1926, most indications point to a turn in the trend of construction volume. At any rate, conservative judgment requires that a recession be anticipated. This will depend to a considerable extent on whether interest rates increase and easy money conditions cease. Interest rates have been moving upward for several months. The change has been sufficient to curb somewhat stock-market speculation, but has not yet, apparently, been sufficient to retard building operations or real estate speculation. Apparently, easy money conditions still prevail. But commerce and industry are on the up-grade, with every prospect of marked improvement in 1926. Their demands for money may force interest rates up to a point that will effect a positive reaction in all speculative fields, of which building is one. A positive turn in construction trend during the first half of 1926 is to be reckoned on as a distinct possibility.

It will not be surprising if construction volume during the first half of 1926 would very nearly equal that of the first half of 1925 or even surpass it somewhat, to be followed by a reduced volume in the second half of the year, instead of an increased volume, as in the second half of 1925. Should the volume of the first half of this year be much above that of the first half of 1925, the year's total volume might possibly be equal to that of 1925, even in the face of a positive reaction. On the other hand, some economists have stated that a reduction of 25 per cent in the 1926 building volume is possible.

In Tables II and III accompanying this article, the writer has set $5,750,000,000 as his estimate of the 1926 total, based on his knowledge of present conditions and trends. This is not a prediction of what will happen, but a figure he considers advisable for a working basis in anticipating the year's business developments — a figure to be considered as subject to revision at least once every quarter.

The total figure for 1926 has been set about half way between the 1924 and 1925 totals. In apportioning the volume of the various classes (Table III) the greatest percentage of reduction has been assigned to residential buildings. The other classes are apt to decline less seriously, and industrial construction, which includes electric-power developments, should enjoy further increase in 1926. In apportioning the total among the several territories (Table II) the legitimate growth requirements of the several sections and the probable extent of speculative activity have been given consideration.

TABLE I

REVISED ESTIMATES OF TOTAL CONSTRUCTION VOLUME IN CONTINENTAL UNITED STATES

Year	Total Construction Volume
1919	$3,142,500,000
1920	3,337,600,000
1921	3,068,900,000
1922	4,329,700,000
1923	4,768,100,000
1924	5,237,100,000
1925	6,500,000,000

NOTE—These estimates are believed to be more nearly representative of what actually happened in the earlier years of the period covered than previous estimates have been. Estimates previously published have been made on the assumption that the per capita construction throughout the country was the same as in the territories covered by the Dodge statistics. While this assumption would be very nearly correct over a period of years, it may be quite misleading when applied to a particular year. Thorough analysis of available data on all territories has been used in making the above estimates. In the earlier years of the period the southern and western territories which were not covered by Dodge statistics had small construction volumes in proportion to the rest of the country; and building activity in those sections has increased very rapidly during the time covered by the table. The figures of the table assume complete coverage by the Dodge statistics within their own territory, no more comprehensive building statistics than the Dodge figures being available.

TABLE II

ANALYSIS OF TOTAL CONSTRUCTION VOLUME BY DISTRICTS

(Figures in Millions of Dollars)

DISTRICT	Average 1919-'25	Year 1924	Year 1925	*Year 1926
New England	321	352	476	400
New York & No. New Jersey	942	1,327	1,510	1,400
Middle Atlantic	402	478	544	500
Pittsburgh District	558	578	846	680
Central West	1,013	1,050	1,469	1,200
Northwest	92	88	94	90
†Southwest	438	606	766	700
†Texas	146	180	179	180
†Eleven Western States	429	578	616	600
TOTALS	4,341	5,237	6,500	5,750

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*For basis of 1926 estimates see text.

†Figures for Southeast and Texas consist partly of Dodge records and partly of estimates based on building permit records. Figures for Western states estimated from building permit records.

TABLE III

ANALYSIS OF TOTAL CONSTRUCTION VOLUME BY CLASS

(Figures in Millions of Dollars)

CLASS	Average 1919-'25	Year 1924	Year 1925	*Year 1926	Per-centage by Archts.
Commercial Buildings	628	691	937	834	80
Educational Buildings	337	430	471	423	95
Hospitals and Institutions	95	131	124	100	88
Industrial Buildings	506	413	549	620	49
Military, Naval, Public Buildings	45	44	60	61	85
Public Works and Utilities	750	846	942	848	7
Religious and Memorial Buildings	100	139	168	177	93
Residential Buildings	1,730	2,399	2,977	2,382	64
Social and Recreational Buildings	150	144	272	305	91
TOTALS	4,341	5,237	6,500	5,750	61

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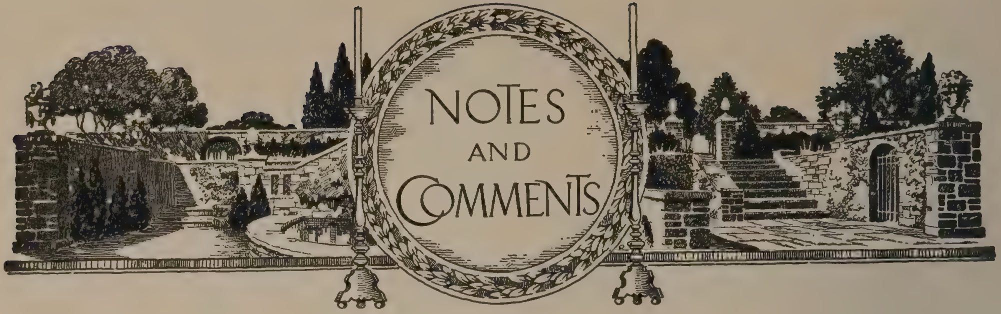
*For basis of 1926 Estimates see text.



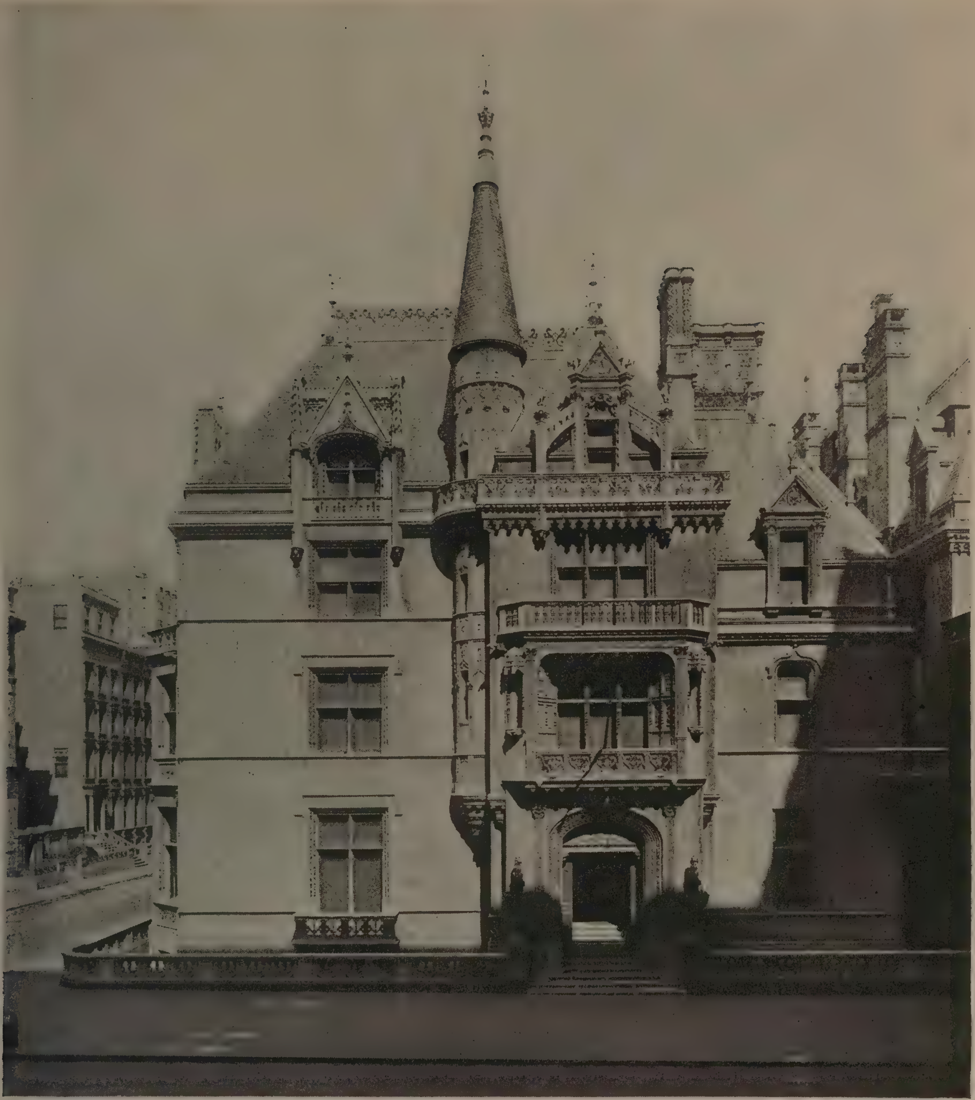
THE WORK OF RICHARD MORRIS HUNT

Among the architects of his generation Mr. Richard Morris Hunt is peculiarly unfortunate in the early destruction which has overtaken some of the most conspicuous and interesting of the buildings which he designed. As much as ten years ago the late Mr. Frick bought the Lenox Library on Fifth Avenue between Seventy-first and Seventieth streets as the site for a private dwelling, and the building, across the avenue from which the memorial to Mr. Hunt had been erected, was pulled down. Its destruction was a distinct loss to American architecture. It was not a great or a memorable building, but it was to our mind peculiarly and appropriately a public library. That is, it reconciled the character and scale of a public building with a clear suggestion of the legitimate domestic ancestry of a library. It was a strong, intelligent and dignified expression of the best standards which then prevailed in American architecture.

Last year the announcement was made of the pending destruction of another of Mr. Hunt's buildings, viz., the residence of Mr. Vincent Astor at the north corner of Sixty-fifth Street and Fifth Avenue. This house which was designed for Mr. Astor's grandmother by Mr. Hunt about thirty-five years ago was presumably destined for a long life. In any European city its economic and social value would have persisted for anywhere from one hundred and fifty to three hundred years. But in New York it has outlived its usefulness in a little over one generation. It was originally designed not merely as a residence but as a building in which a leader of New York society could give balls and large dinners; but balls and large dinners are much less customary than they were in 1890 and a house designed for such purposes might prove to be a formidable and even a dreary place for comparatively quiet and more retiring people to live in. If in the course of years the land on which the house was built has increased sufficiently in value to take care of the original cost of the building, it would be natural for its owner, who no longer relished such a palatial domicile, to sell it. That is what Mr. Astor has done. It still survives, but it will soon be torn down and on the site there will be built a synagogue.

Still more recently the immediate destruction of another of Mr. Hunt's edifices has been announced. We refer, of course, to the former W. K. Vanderbilt residence on the northwest corner of Fifth Avenue and Fifty-second Street. This house was erected a few years before that of Mr. Astor, but it belongs to substantially the same period, and its span of life has been less than fifty years. During this interval the part of Fifth Avenue on which it was situated, unlike the part which accommodated Mr. Astor's residence, has become completely transformed by a business invasion. Its destruction will be almost accompanied by that of the former Cornelius Vanderbilt house at Fifty-seventh Street and it will be certainly followed within a few years by the purchase for business use of the sites of the other Vanderbilt and of the Goelet residences in that neighborhood. This part of Fifth Avenue has become altogether too busy, too noisy and too valuable to provide desirable sites for residences. New York is entering upon another period of huge constructional enterprises, during the course of which Fifth Avenue, which in the past has not offended the skies with many tall buildings, will provide the room for ten or twelve edifices anywhere from twenty-eight to fifty stories in height.

Of all the Hunt buildings which are now about to be demolished, the one which we ourselves will most regret is the former home of Mr. W. K. Vanderbilt. It is in our opinion the best of Mr. Hunt's many essays in domestic architecture and at the same time the most characteristic. Its defects are sufficiently obvious. Mr. Hunt possessed an antiquarian interest in very early French Renaissance and in this Vanderbilt house his decorations are scholarly to the verge of pedantry and literal to the verge of archaism. But this pedantry does not subtract very much from the bland serenity and the thorough composition of the Fifth Avenue façade. The success of this front is traceable in part to the propriety and dignity of the low stoop whereby the front door is approached and the large amount of unpierced wall space on both sides of the en-



THE W. K. VANDERBILT RESIDENCE, FIFTY-SECOND STREET AND FIFTH AVENUE, NEW YORK

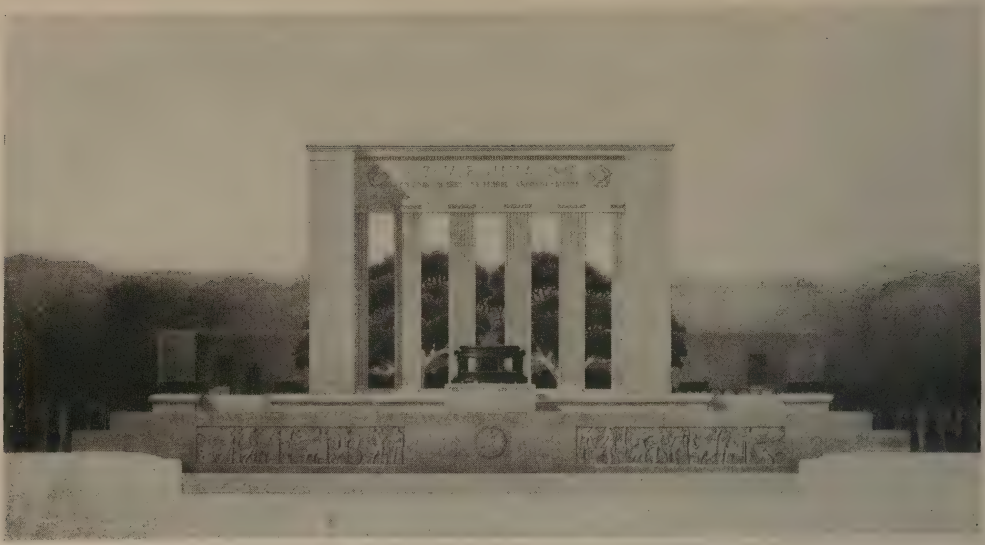
Richard Morris Hunt, Architect

trance and on the same level. It is these features which give the building its ease, its grace and its urbanity. In spite of the model from which it was taken it looks superlatively like a gentleman's city residence. Unless one knew one would hardly suspect that the gentleman was an American millionaire, but it is none the less true that in the house Mr. Hunt accomplished by anachronistic means a far more distinguished and congruous effect than many able architects who were not handicapped by his limitations have ever been able to accomplish.

HERBERT CROLY.

ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK

The Forty-first Annual Exhibition of the Architectural League will be open to public view from Sunday, January 31st to Sunday,



DESIGN FOR THE VIRGINIA WAR MEMORIAL
Paul Cret and Marcellus E. Wright, Architects
Berthold Nebel, Sculptor

February 28th, 1926, inclusive, in the Building of the American Fine Arts Society, 215 West Fifty-seventh Street, New York.

It is announced by the Committee that the last day for return of entry slips is December 28th, 1925, and exhibits will be received on Tuesday and Wednesday, January 19th and 20th, 1926 only.

The Exhibition will consist of "drawings and models of proposed or executed work in structural, decorative and landscape architecture; sketches and finished examples of decorative painting; sketches, models and finished examples of decorative and monumental sculpture, drawings, models and executed work in the decorative arts; and photographs of executed work in any of the above branches; it being understood that full-size portrait statues are not eligible unless especially solicited by the Jury of Selection."

THE VIRGINIA WAR MEMORIAL

A War Memorial in Virginia, drawings for which are here reproduced, is to be erected in the Pump House Loop, William Byrd Park, Richmond. The design chosen by the jury of award is the combined work of Paul Cret, architect, Philadelphia, Marcellus E. Wright, architect, Richmond, Virginia, and Berthold Nebel, sculptor, New York.

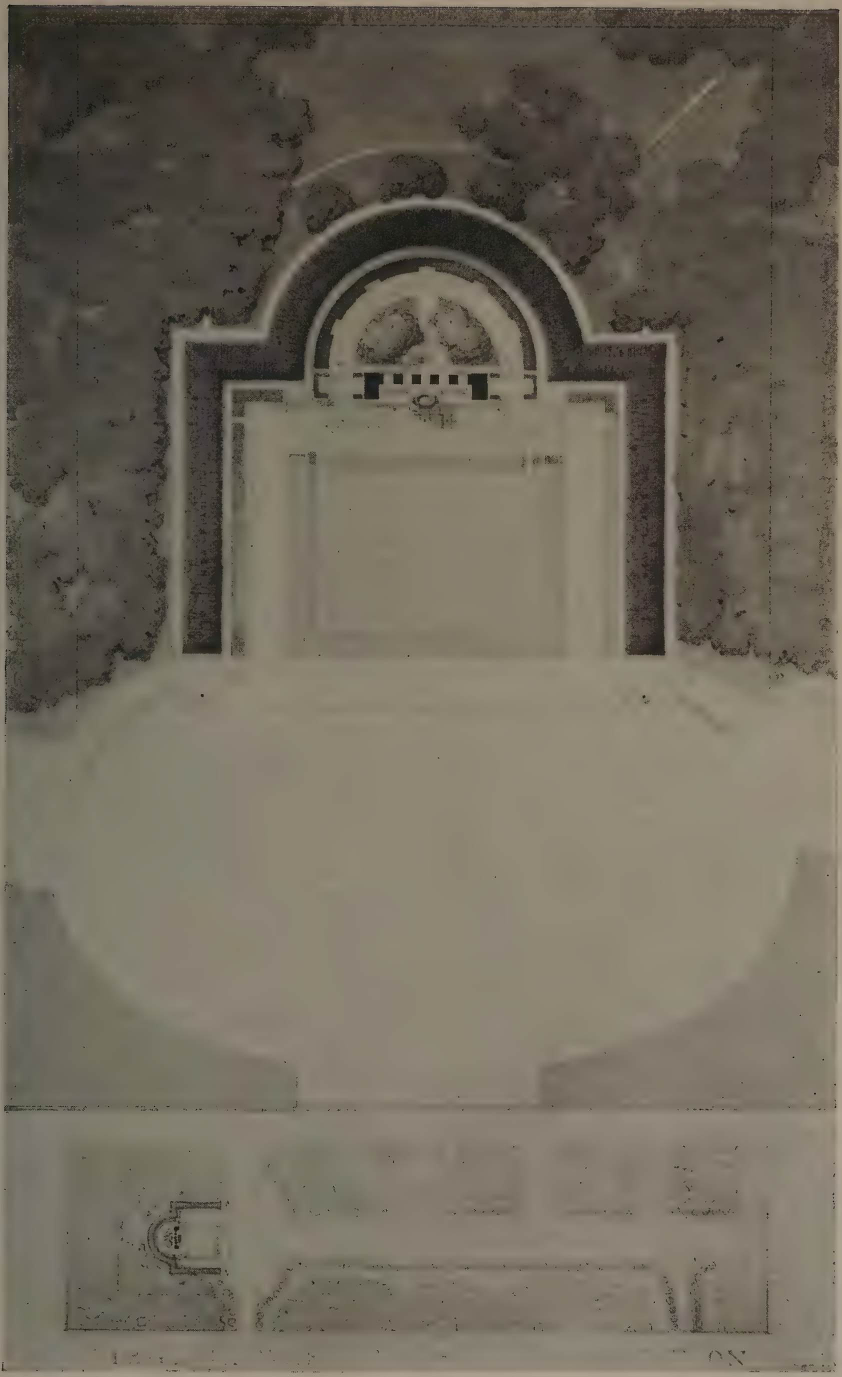
Provision has been made in the design for the tomb of the Unknown Soldier. The tomb will be screened by columns fifty feet high and further secluded by a high clipped hedge, this portion of the memorial being arranged as a shrine. The front, which will be open and visible to all who may pass, is dedicated to living soldiers; the inner shrine is in honor of the men and women of Virginia who gave their lives in the Great War.

In submitting their design, the architects stated that they wished to express two ideas, "the glory of the home coming, Victory, and the Sacrifice of those who died for their country." Victory will be symbolized by a monumental brazier in bronze conspicuously placed in front of the memorial, and Sacrifice will be represented by the tomb in the memorial grove.

The American Academy in Rome

The American Academy in Rome has announced its annual competitions for Fellowships in architecture, painting, sculpture, landscape architecture, musical composition and classical studies. In the fine arts the competitions are open to unmarried men, not over thirty years of age, who are citizens of the United States; in classical studies, to unmarried citizens, men or women.

In painting and sculpture there is to be no formal competition involving the execution of work on prescribed subjects, as formerly, but these Fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. Applicants are required to submit examples of



The Architectural Record *January*, 1926

PLAN FOR THE VIRGINIA WAR MEMORIAL
Paul Cret and Marcellus E. Wright, Architects

their work and such other evidence as will assist the jury in making the awards.

For the Fellowship in sculpture, the stipend is provided by the Rinehart Fund of the Peabody Institute of Baltimore, Md. The Fellowship in musical composition will be the Horatio Parker Fellowship.

For each Fellowship in the fine arts, the stipend is $1,250 a year for three years, with some additional allowances for material and model hire; in classical studies, there is a Fellowship for one year with a stipend of $1,250, and a Fellowship paying $1,250 a year for two years. All Fellows have opportunity for extensive travel, and Fellows in musical composition, who travel about six months of the year in visiting the leading musical centres of Europe, receive an additional allowances of $750 a year for traveling expenses. In the case of all Fellowships, residence and studio (or study) are provided free of charge at the Academy.

Entries will be received until March first. For circulars of information and application blanks, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

The American Academy has also announced that the fourth Summer Session for teachers and graduate students in the classics, history and related subjects will be held in Rome from July 5 to August 13. The Director will be Professor Grant Showerman of the University of Wisconsin, who was Director of the Summer Sessions of 1923, 1924 and 1925.

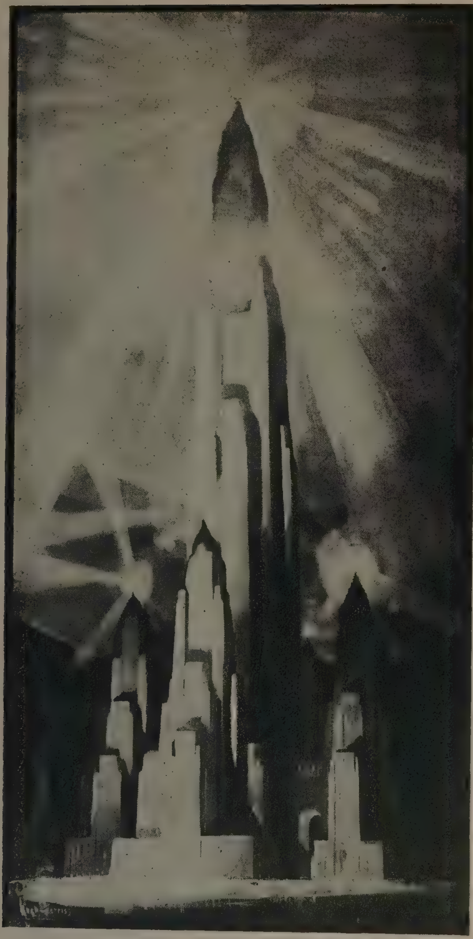
The work will consist of one comprehensive and unified course designed to communicate a general acquaintance with the city of Rome in all its phases from the first settlement to the present time, and a special acquaintance with it in the time of Cicero, Caesar, Virgil and the first Emperors. For further details write to Professor Grant Showerman, 410 North Butler Street, Madison, Wisconsin.

THE TITAN CITY EHIBITION

A very instructive side-light was cast upon the position which future architectural developments in New York occupy in public imagination, in the important exhibition recently held in the John Wanamaker store (New York.) The most astounding fact revealed is, that architecture should be recognized as a subject of popular interest, and that the administration of that organization had the courage to stage an exhibit of that particular character. It was not planned upon lines usually assumed to be popular, covering the practical requirements and legitimate ambitions of the suburban Home-builder in easy circumstances. The exhibitions consisted entirely of structural dreams of the future—of the near future maybe, if we judge by the length of recent strides in progress; the modest scheme had no place therein. Projects of colossal magnitude abounded showing the tremendous possibilities of the so-called zoning restrictions. Plans for dealing with traffic congestion, covering miles of city streets, revealed the ingenuity of those who appreciate the urgency for relief, and the practical nature of their thought. This exhibition was organized for public diversion, and succeeded notably if we judge by the numbers who visited it, the favorable discussion which it provoked, and the amount of printed comment. Such a show, only a few years ago would have fallen flat, had any such organization the temerity to bestow upon it its valuable space. The sudden realization was brought to us, that the future of architecture has become a matter of public concern; a circumstance of the greatest importance to all those in the profession who are endowed with the necessary imagination and foresight. Professional stimulation of the rarest description is bound to result, and confidence must necessarily strengthen future effort; for, though a practitioner may assume the disdainful attitude towards the uninitiated, the quality of his work is too often influenced by his appraisal of his client's comprehension.

The active nature of public interest in architectural design is undoubtedly due to the more spectacular character of architectural composition of recent years, during which numbers of structures have been added to the large cities of so dramatic a character that their inhabitants are unconsciously impressed and mentally stimulated. We are about to emerge from that period when a symbolic figure of an architect would be truthfully represented with head reversed, so as to conveniently regard the past, supported with ornate crutches ingeniously contrived with classic orders.

The future trend in composition was most convincingly stated in the inspiring compositions of Hugh Ferris, many of which were expressly drawn for the show; the skilful manner in which chiaroscuro conveyed vastness of scale surpassed his previous remarkable achievements in that direction. They constituted a method of architectural statement which is absolutely in accord with the ambitions of American cities, and went far towards realizing the concept of structural dignity which all progressive temperaments believe will be ultimately realized, and found

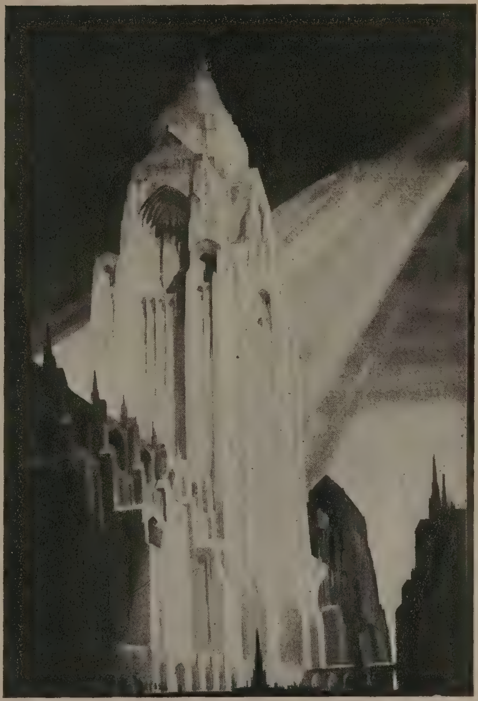


Drawing by Hugh Ferriss at the Titan Exhibition, Wanamaker's, New York

essentially American. In all of them we feel the dramatic part which steel now plays in our architecture, and the tremendous extension of structural possibilities which it places at our disposal. They also emphasize a vitally important phase of design, namely, the dominance of the vertical line which we have been so long accustomed to regard as a Gothic characteristic, as against that of the horizontal which was borrowed from the Classic by the pre-zoning designers of skyscrapers. The total absence of any spirit of compromise in this complete reversal of the main sense of direction in composition is indeed a wholesome sign of the complete detachment which the progressive architect is able to practice in view of a fitting opportunity. We find more and more that he revels in inventing new problems, the solution to which must be sought within his aesthetic consciousness upon a purely rational basis of argument; an unprecedented motif, or effect, finds justification if, in the designer's analysis and conviction, it stands the test of logic and promises interest or beauty.

When the necessity for meeting unprecedented conditions and opportunities becomes an almost daily experience, this habit of logical analysis is a stabilizer for imagination which should exclude eccentricity. It may be due to the rigid restraint which the economic problem at all times exercises, reacting beneficially upon inventive exuberance. In all the most novel designs exhibited, the restraint of sound argument upon imaginative flights was apparent. This unusual combination of the two capacities which conflict in all the imaginative arts, seems to be an innate gift of the American architect, and from the angle of material results realizable in the unknown field of artistic invention, it is probably his most valuable asset.

Those renderings of Ferris which represented enormous structures against dark skies, illuminated from below, generate the



Drawing by Hugh Ferriss at the Titan Exhibition, Wanamaker's, New York

Drawing by Hugh Ferriss at the Titan Exposition, Wanamaker's, New York

thought that the effect of future American architecture will be at its maximum degree of impressiveness at night under artificial illumination, rather than in daylight. The growing practice of projecting light from below, upon the upper sections of the receding towers offers so many dramatic possibilities that one can conceive a scene of unparalleled majesty.

The various solutions for the traffic problem were extremely interesting, as they involved structural schemes in which the enormous sums involved were assumed quite secondary to civic betterment. As a historic forecast of the future of New York this exhibition should be kept intact, so that future generations might compare the degrees of foresight with which our architects visualized a problem which in the course of time must be solved and put into execution. Architectural exhibitions have hitherto been merely records of accomplishment and fact, and tangible evidence of the coercion of precedent. This exhibition represents the first organized professional expedition into the future, a statement of structural ideals, and a proof that no problem is so vast that it is beyond the imaginative limits of the American architect.

Leon V. Solon.

THE JAMES HARRISON STEEDMAN MEMORIAL FELLOWSHIP IN ARCHITECTURE

Announcement is made by the Washington University, St. Louis, of a first competition for the James Harrison Steedman Memorial Fellowship in Architecture, the value of which is fifteen hundred dollars. The holder of the fellowship will be entitled to pursue the study of architecture in foreign countries as determined by the governing committee and under the guidance and control of the School of Architecture of Washington University.

This fellowship is open on equal terms to all graduates in architecture of recognized architectural schools of the United States.

Applications should be made to the head of the School of Architecture of Washington University, St. Louis, Mo., before January 31, 1926.

BERTRAM GROSVENOR GOODHUE, ARCHITECT AND MASTER OF MANY ARTS*

To call Mr. Goodhue one of the greatest architects of his generation would not be rash; it would leave the asserter non-committal about the number of the great, or the definition of greatness, and it has this advantage, that by "greatness" one seems somehow to imply a definite and powerful personality, a something daring, or original, or impressive, or dramatic. Probably we should mean equally by "greatness" things exquisitely subdued and perfect in familiar ways, but probably we do not. We are apt to use the term as a qualitative description. If anyone called Goodhue, the greatest American architect since Richardson, omitting McKim, he would probably be describing something rather than estimating it, and intend the expression of enthusiasm rather than the delivery of an oracle. Goodhue's work is apt to arouse enthusiasm, McKim's perhaps a quieter sort of pleasure.

Mr. Goodhue's career is an argument for the guild and apprenticeship system of technical education against the school. He never went to any school of architecture. He could always draw. He learned that from his mother. He entered an architect's office at fifteen as an office boy, and for five and a half years was a draughtsman. "I never went to a technical school. All I know of architecture I got in this period by office work and by reading and drawing at night." The Beaux Arts Training of Richard Morris Hunt was doubtless a good thing both for Hunt and for American architecture, but Hunt was not such an individual creative force as Goodhue.

The Boston firm of Cram, Goodhue and Ferguson are associated in New York with Gothic, with Saint Thomas and West Point. The difference between Saint Thomas' and Saint Patrick's is a liberal education in Gothic. The crowds on Fifth Avenue have had for years, and will have for generations, that potent illustration held up before them. The influence of such things runs underground, and there is no way of measuring it. Here and there a member of that Fifth Avenue parade-in-honor-of-nothing-in-particular has heard it said that Saint Thomas' is good Gothic and Saint Patrick's is not and stops to look at one, and then at the other; and does it again the next day; finally he says to himself, "There's something in that!" and goes his way, bearing with him the beginning of wisdom.

But the firm separated; Goodhue settled in New York, and by the time he had begun to be called "the greatest of American Gothicists"—he had outgrown the Gothic. "Gothic," he wrote, "seems to be the generally accepted spirit in which Churches should be built; also I find its form attractive, therefore a good deal of Gothic work must be laid to my door; but I assure you I dream of something very much bigger and finer and more suited to our present day civilization." He had a theory of a designing triumvirate, architect, painter and sculptor. "It was in the Nebraska Capitol that a part of his idea began to be worked out, for here the sculpture is an integral part of the construction and actually carries part of the load superimposed" (pl. 225.)

In connection with the change, oriental influences are mentioned (vide the water color opposite page 26, called "A Dream City of the East") and his admiration for Egyptian ornament. He became less of an ornamentalist. The mouldings of his Gothic work became less in number. Piers and

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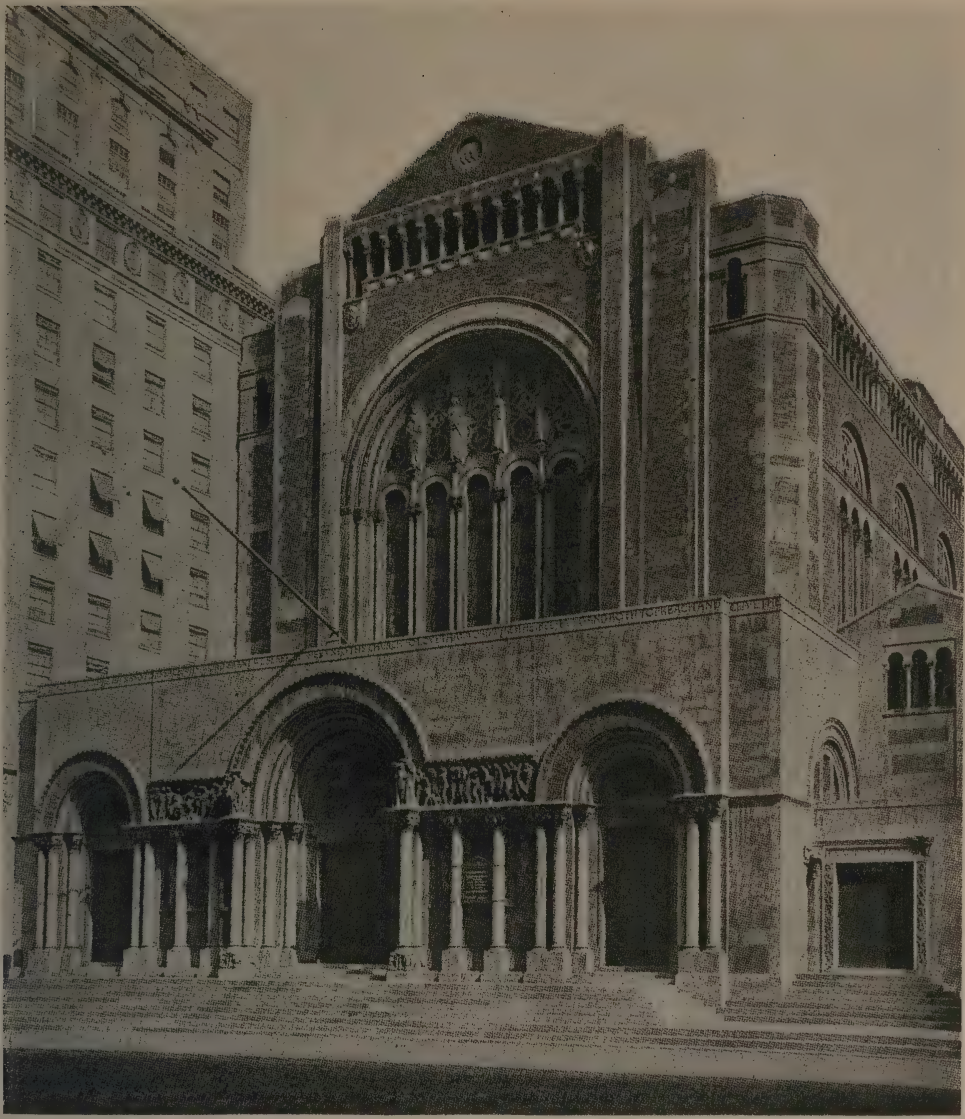
*Bertram Grosvenor Goodhue, Architect and Master of Many Arts. Text by Hartley Burr Alexander and others. Edited by Charles Harris Whitaker. Press of the American Institute of Architects. 50 pages. 273 plates. $30.00.

FIRST BAPTIST CHURCH, PITTSBURGH, PENNSYLVANIA
Illustration from *Bertram Grosvenor Goodhue, Architect and Master of Many Arts*

arches dominate Saint Thomas', the Baltimore Cathedral, the Chapels at West Point and Chicago University.

"His trip to Mexico opened his eyes to an architecture better than that in Spain, of the same type, more dramatic in its contrasts of surface and detail, and superior to it in its domes. And Spanish tradition in Southern California gave him an opportunity to design in this spirit."

But the mention of a few discernible influences is very little in the history of a mind so subtle, varied and vivid. He was an exceptionally endowed man. One's first impression on meeting him was not at all of a dreamer passionate after beauty, but of a keen capable man of affairs. The dreamer was there. But the wit was more visible than the visionary. He was a complex personality. It was not so much a matter of Gothic or Byzantine, or Persian or Spanish influences, as of a developing center



SAINT BARTHOLOMEW'S CHURCH, NEW YORK CITY
Illustration from *Bertram Grosvenor Goodhue, Architect and Master of Many Arts*

of feeling, a difference between a younger and an elder man. Seeing things more in mass and less in detail is a change that seems to be natural with creative artists as they mature. It could be illustrated from the history of poets as well as architects. Shortly before Goodhue's death he remarked to Mr. Lee Lawrie, as they were looking at the doors for the National Academy of Sciences, "Life, you know, is getting very terrible and very complex, and art should not be that. I have a scheme in my mind for a building that will not contain a single frill." He finally reached the point of a frank statement of feeling that "architectural expression reaches its height in finely proportioned solids and surfaces, devoid of all detail excepting that of noble sculpture." This is close to Greek theory, however much the conventions of classic work may have been irksome to him.

The Nebraska capitol perhaps caught public attention more than any other later work. In some sense it created a new style, though full of tradition and a logical influence from the situation. It is "prairie American style." The great central tower is a "skyscraper" crowned with a semi-classical dome; yet it is monumental, a symmetry without monotony, a center of emphasis in a wide flat sunlit country, and obviously belongs where it stands.

He "was an arduous worker, and a keen analyst of his own efforts. When his facile imagination tended to the borderland of fantasy, it was controlled not only by the inevitable edicts of architecture, but by his ability to reason—It is rare that the imaginative and logical faculties are thus balanced—Romance never deserted him; it kept him light and debonair—Such a genius could have become erratic." But no one understood better that "architecture is preëminently an art of relative proportions." Hence love of delicate detail and intricate pattern led him to the minor and decorative arts, "and he became a master of them all." Printing and engraving, textiles, metal work, stained glass, carving; book embellishments, designs for type fonts, titles and borders drawn in pen and ink; he left an immense amount of work in all these. His mind was restlessly creative. He died at the summit of his powers.

ARTHUR W. COLTON.

GRADE SCHOOL BUILDINGS—Vol. 2

By Wm. George Bruce

The first impression one gains while running through the pages of this book is that it is a collection of plates rather than a serious work on schools. The opening discussion by Mr. Kilham is something more than an entertaining description of an architect's ideal school; it is a highly illuminating account of the human side of the practice of architecture, wherein not infrequently, the ethics of the profession are narrowly encroached upon. A mere passing glance at some of the schools designed by Mr. Kilham unmistakably show him to be quite as good an architect as a raconteur. One can scarcely examine any recent book on schools without being given the impression that the educators seem to be somewhat confused in their ideas on the subject of Education. One might naturally expect that the men who have taken up the teaching of their fellow-men as a profession, would arrive at some accepted standards that would be universally accepted. But not so with the educators. Education in America seems to be in quite as chaotic a state as our American architecture. And yet, when all is said and done, no doubt, as in our architecture, we have attained a very high standard, comparable with that of any of the other peoples of the earth.

A short time ago we were beginning to believe that the unilateral lighting of the classrooms was a universally accepted principle; and yet we find already some considerable opposition to this method.

Mr. McGinnis argues well his point in favor of the class room which will accommodate more than forty pupils, but nevertheles we are inclined to believe that the many evident advantages of the smaller classroom are worth the additional cost. It is true that the costs of building and the operating of all institutions is mounting, or at least has been mounting for some years past; but America is a very rich country, and we have not yet reached the point where we need to figure as closely as Mr. McGinnis advises.

Judging from the illustrations selected by Mr. Miller to show the landscape gardening around a number of schools in Cleveland, it would seem that he would advocate spending all the funds that Mr. McGinnis would have us save, and even more. It is seldom practical and never necessary to place the grade school or any public school in a park, or to surround such a building by extensive grounds enriched by formal or semi-formal gardens. If any of our good citizens can think of no better disposal of their funds than to build formal gardens around our grade schools, there certainly can be no objection, providing, of course, that they endow their little parks with sufficient funds for the upkeep. As we understand the school, however, in most cases, such an elaborate scheme of planting would be unsuited and entirely undesirable. Grade schools must be located in centers of population, and it is scarcely possible to obtain large areas in these centers. The school should be easy of access, and should not be placed at too great a distance from the street. Judging from the illustrations of the Rosedale School in Cleveland, we would say that it is beautifully planted and that it sits back just the proper distance from the street, and that the type of trees and shrubs planted here make this school an example of an ideal treatment, as contrasted against the too elaborate formal garden which adjoins the Collinwood school. Those who can recall the type of landscaping that was developed some twenty years ago around the St. Louis schools, realize that these examples may still be considered as the perfect type. These St. Louis schools are amply and beautifully planted, yet the upkeep of this landscaping has not become a burden upon the city.

It would seem unnecessary to say that when one goes to the expense of any sort of planting, care should be taken to select shrubs and trees that are strong and hardy. We know what a temptation it is to use a tree of rapid growth, such as the soft poplar, yet one should not allow his impatience to outweigh his better judgment. Mr. Miller calls attention to an example where he has used trees to hide an unsightly fire escape, and we cannot but wonder if the advocates of light and air were consulted in this instance.

A more careful perusal of the plates discloses the fact that this book is not to be taken lightly at all. For the architects interested in schools, it is a well selected set of plates of grade schools, and is a valuable book in spite of the fact that it contains very little serious text. After all, how little can or need be said in the discussion of a building. Knowledge of architecture is obtained only in reading plans and elevations, never in reading text. We may describe the historical significance of Nôtre Dame, for example, and along with this we would quite naturally run in the whole history of France, and we might attempt to explain the spirit of Gothic by an interpretation of the life during the Middle Ages; but how inadequate and how useless would all this be, as comparable to the powerful spirit of that design and the imposing beauty of the whole which defies all description by means of words and phrases. It is likewise futile to attempt any description of the four hundred or more illustrations contained in this book. The reader cannot fail to observe, however, that there is a marked lack of homogeneity in the architecture represented, that is, what the real character of a school building should be. We find here, splendid exposition buildings in California, auditoriums in South Dakota, factories in New York—all serving, and no doubt well, too, as schools.

Among the illustrations, take for example the schools of Tucson, Arizona; North Bend, Washington; Erie, Pennsylvania; North Falls, New York; Walpole, Mass.; Wilmington, Delaware; Denver, Colorado; Berkeley and Sacramento, California; La Crosse, Wisconsin; Winchester and Manfield, Massachusetts; all of these buildings possess, in varying degrees, marked scholastic character in their architecture. No one would attempt to say that there are not other good examples of architecture to be found in this book, nor that there are not many other examples of very splendidly planned schools, but we feel that only in the above mentioned schools, do we find, what seems to us at least, to be genuine scholastic character to the architecture.

Guy Study.

Selected Monuments of French Gothic Architecture. One hundred plates from the Archives de la Commission des Monuments Historiques with text by John V. Van Pelt. New York: The Pencil Points Press, Inc., 1924. 213 pp. 9 x 12 in. Paper and Cloth. $6.00.

Yorkshire. Gordon Home. New York: The MacMillan Company, 1925. 4th ed. ix, 247 pp. Coloured illustrations. 5¾ x 8¾. Cloth. $2.50.

Old Bridges of France, by William Emerson, F.A.I.A., and Georges Gromort, A.D.G. New York: The Press of the American Institute of Architects, Inc., 1925. iv. in English and French, by M. Victor Laloux. 122 pp. Illustrated in coloured reproductions, black and white drawings, measured drawings, photographs, diagrams, sketches, maps, etc. Portfolio volume 12½ x 17½ in. Cloth. $25.00.

A series of historical examples from Roman times to the end of the XVIII century. Located mainly in the Vendee, the Gascogne, Ile-deFrance, Languedoc, Burgundy and Provence with an explanatory and descriptive text, and a preface by M. Victor Laloux, membre de l'Institut.

Small House Designs. Collected by Community Arts Association of Santa Barbara, California. Edited by Carleton Monroe Winslow and Edward Fisher Brown. Santa Barabara, California: Community Arts Association of Santa Barbara, California, 1924. 2nd ed. Foreword viii, 153 pp. Illustrated by plans. 10 x 12½ in. Paper.

Oxford Renowned. L. Rice-Oxley, M.A. New York: George H. Doran Co., 1925. xii, 291 pp. Illustrated in color and monotone by A. B. Knapp-Fisher. 5½ x 8¾ in. Cloth. $6.00.

This is a comprehensive guide to the spirit of Oxford, the University, and Oxford, the picturesque old city, by a man who knows and loves them both.

Few other names have been so closely bound up with the history and literature of Britain as that of ancient dreamy Oxford. Through centuries it has stood for all that is best, all that is progressive in English life.

The House Beautiful Furnishing Annual, 1926. A comprehensive and practical manual for the guidance of all who seek comfortable and attractive homes, with contributions and suggestions by experts in every department of interior design, finish and furnishing and an introductory chapter on basic principles by Fiske Kimball, Director of the Pennsylvania Museum. The Atlantic Monthly Company, Boston, 1925. vii, 168 pp. Illustrated. 9⅞ x 12⅞ in. Leatherette. $2.00.

The Substance of Gothic. Six Lectures on the Development of Architecture from Charlemagne to Henry VIII, by Ralph Adams Cram. Boston: Marshall Jones Company, 1925. 2nd ed. xxviii, 216 pp. 5½ x 8 in. Cloth. $2.50.

"The book makes a distinctive contribution to our knowledge of the thought of the middle ages, as well as to the history of the development of the ideals of architecture."—George Haven Putnam.

Construction Drawing. A text book of Architectural Drawing for the Building Trade, by Joseph Brahdy and Samuel Landsman. New York: D. Van Nostrand Co., 1925. vii, 133 pp. Illustrated. Cloth. $2.50.

Construction Drawing is a textbook for beginners in architectural drawing. Its title has been chosen and the book has been designed upon the premise that the drawing of building plans requires some knowledge of construction work. This is a new feature in an architectural drafting text.

It offers a full course, tested for two years by actual class use in mimeographed form before being published, and developed with a full appreciation of the requirements of teachers generally. Elementary classes in vocational, trade, high and industrial schools will find it an unusually "teachable" book, a study of which will prepare the student for the work of the average architect's office.

Niagara in Politics. A critical account of the Ontario Hydro-Electric Commission, by James Mavor. New York: E. P. Dutton & Company, 1925. vi, 255 pp. 5½ x 7¾ in. Cloth. $2.00.

Flanders and Hainault. A graphic account of the Western Section of Belgium, by Clive Holland. Boston: The Medici Society, 1925. 146 pp. Illustrated. 6¼ x 8¼ in. Cloth. $2.50.

A graphic account of the Western Section of Belgium by an author who knows the country intimately. His descriptions of Bruges, Brussels, Ghent, Ypres, Mons and other famous places are accompanied by over 150 photogravure illustrations.

Personalities in Art, by Royal Cortissoz. New York: Charles Scribner's Sons, 1925. vii, 444 pp. Illustrated. 5¼ x 8½. Paper. $3.50.

Among contemporary writers on art Mr. Cortissoz is especially distinguished by the vivacity of his interest in the subject generally. In this book he deals with what is by general consent the most interesting of possible art subjects, namely, the personality of the artist—the personalities of various artists, all of prime importance and established fame. It is his most entertaining book, rendered additionally delightful by an intimate tone.

Architecture, by Sir Thomas Graham Jackson. New York: The MacMillan Co., 1925. xxi, 366 pp. 6⅛ x 9 in. Illustrated. Cloth. $8.00.

This book, completed by Sir Thomas Jackson just before his death, traces the development of architecture from the early Greeks to our own day, and embraces all countries in which the art has flourished.

It is amazingly rich in material, and as interesting as it is informing. It is illustrated by more than one hundred plates in black and white and many illustrations in the text.

Instruction Manual for Sheet-Metal Workers, by R. W. Selvidge and Elmer W. Christy. Peoria: The Manual Arts Press, 1925. 167 pp. Illustrated. 6¼ x 9¼. Cloth. $1.20.

[*The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:*]

Electric Signs. Price list and illustrated folder describing Glo-Letr Electric Signs for interior use. The Tablet & Ticket Company, 1015 West Adams Street, Chicago, Ill. 8 x 10¼ in.

Tile, Roofing. "Hawthorne Roofing Tile," Catalog 5. Hawthorne Roofing Tile Company, 22nd Street and 48th Avenue, Cicero, Ill. 8½ x 11 in. 16 pp. Illustrated in colors.

Wrought Iron. "The Hammer and Forge in History." Chattanooga Roofing & Foundry Company, Chattanooga, Tenn. 4 x 6 in. 16 pp.

Roofs. "Beautiful Roofs"—Variegated Color Roofs of Weatherbest Stained Shingles. Weatherbest Stained Shingle Company, Inc., North Tonawanda, N. Y. 6 x 9 in. 16 pp. Illustrated in colors.

Fans. American H. S. Fans, Bulletin Number 6103. American Blower Company, Detroit, Mich. 8½ x 11 in. 31 pp. Illustrated.

Plate Glass. "The Low Cost of Dignity and Beauty." Booklet showing by means of photographs and text the added architectural distinction achieved by the use of plate glass in the glazing of residences and the comparative cost of glazing with plate and window glass. The Plate Glass Manufacturers of America, Pittsburgh, Pa. 7⅞ x 10¾ in. 32 pp.

Elevators. Illustrated bulletin dealing principally with Curtain Gate Fenders. The Elevator Supplies Company, Willow Avenue, Hoboken, N. J. 8⅜ x 10¾ in. 12 pp.

Terra Cotta. Studies in Polychromy—the Romanesque. Volume VIII, Number 1 of Atlantic Terra Cotta Series. Atlantic Terra Cotta Company, 350 Madison Avenue, New York City. 8½ x 11 in. 16 pp. Illustrated.

Paint. Aluminum Paint—A treatise on the physical properties of Aluminum Paint and its uses in Modern Industry. Aluminum Company of America, Pittsburgh, Pa. 5¼ x 8¼ in. 20 pp. Illustrated.

Waterproofing. "Handbook on Structural Waterproofing." Contract Waterproofing Company, St. Louis, Mo. 8½ x 11 in. 75 pp. Illustrated.

Steam Specialties. Catalogue 23 of Steam Specialties for Power Plants and Steam Heating. Watson & McDaniel Co., Philadelphia, Pa. 3¾ x 6¼ in. 56 pp. Illustrated.

Ventilation. Folders re the Novy Rotary Ventilator; for architects and engineers, on public building ventilation. The Decatur Cornice & Roofing Co., Inc., Albany, Ala. 4 1/16 x 9 1/16 in. Illustrated.

Sound Proofing. A comprehensive treatise on sound proofing in modern building construction as accomplished under the Stevens System. Stevens Sound-Proofing Co., Chicago, Ill. 63 pp. 8¼ x 11 in. Illustrated.

Lighting. "Hotel Lighting." Booklet No. C-2 of suggestions offered to assist hotels in getting maximum value from their expenditure on lighting. National Lamp Works of General Electric Co., Nela Park, Cleveland. 15 pp. 4⅝ x 6½ in. Illustrated.

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The copy for this advertisement is quoted from a letter written by the architect.

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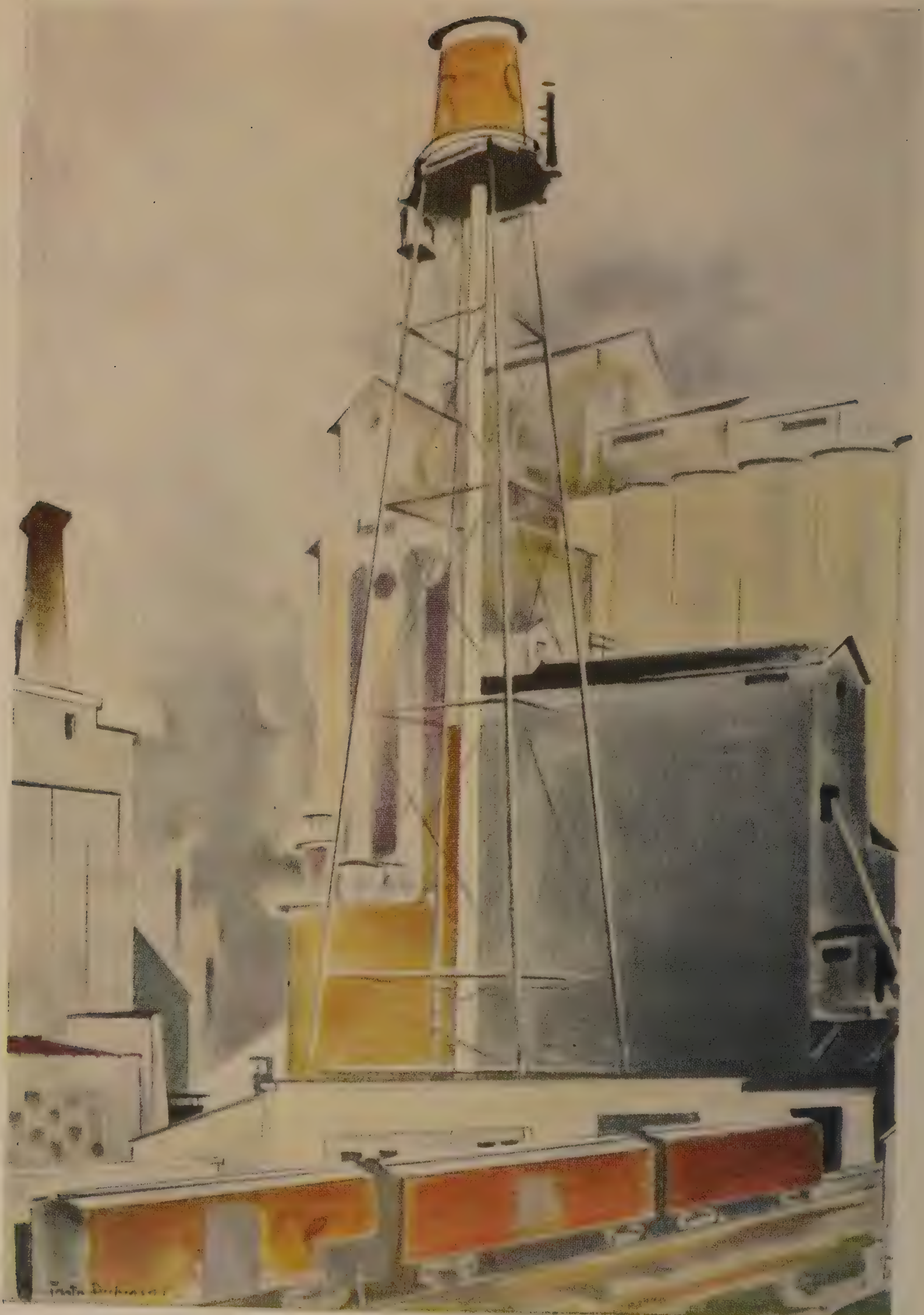

The
ARCHITECTVRAL
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The
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VOLUME 59 FEBRUARY, 1926 NUMBER 2

The CRANE COMPANY EXHIBIT BUILDING ATLANTIC CITY, NEW JERSEY

Jas. Gamble Rogers, Inc., Architect
Howard A Stout, Associate Architect

By

MARRION WILCOX

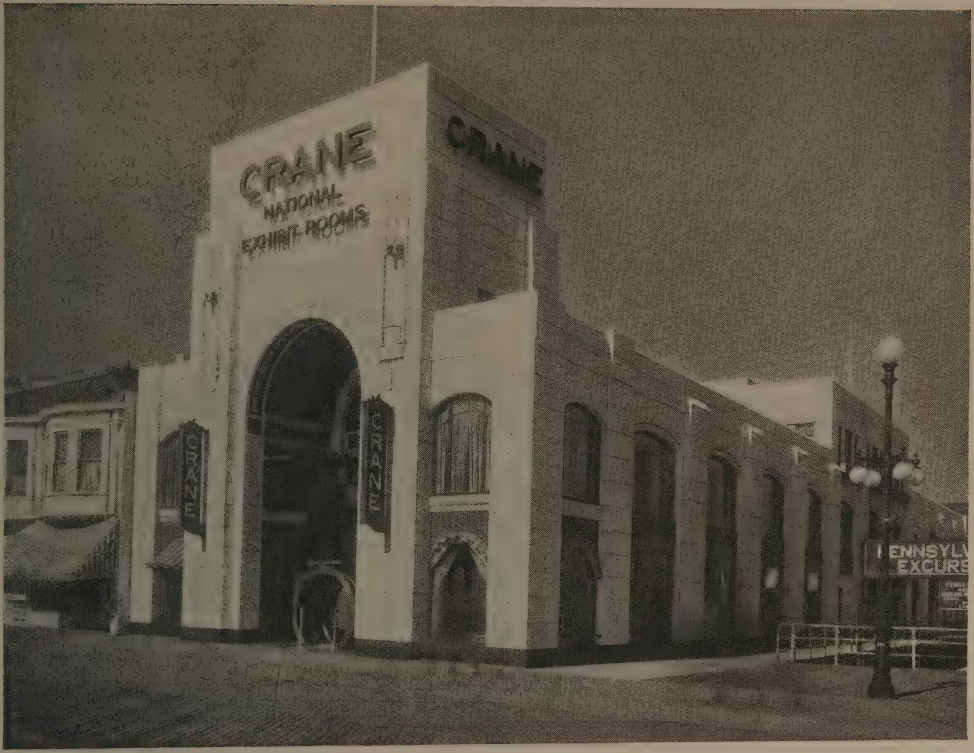
Masterly essays by L. Vaillat devoted to the Exposition of Modern Decorative and Industrial Arts at Paris in 1925 make it quite plain that the chief lesson of the exposition cannot be overlooked by architects and industrialists of the European countries. Let us do what we can to make sure that it shall receive due attention in our own country also; and with this purpose in mind let us first give the gist of Vaillat's conclusion in regard to the problem which he states as "the famous Union of Art and Industry [more accurately described as a *tendency* towards that union] preconized by the exposition." We may afterwards perceive that the Crane Company Exhibit Building at Atlantic City is an excellent example of the solution of the problem in its proper relation to that proclaimed tendency at Paris and throughout France. For the moment, however, we assume—and merely are attentive to the Gallic way of expressing—the foreign point of view. Thus, the accomplished French critic writing in *L'Illustration,* August 5th, records his observation that, on the one hand, the industrialists ought to defer still further to the authority of the artists—much more amiably and generously in in the future than they had in the past, so that the attainment of artistic quality in a higher degree should become possible; and on the other hand artists ought to bring to their tasks less fanciful views (*compréhension moins chimérique*) of urgent architectural requirements for important manufactures. Again, in *L'Illustration* for October 31, at the end of the series of essays and as a rather witty climax, the chief lesson of the exposition takes the form of a general principle, substantially as follows: The laws of positive reason or of that foe of æsthetics known as rationalism, when applied architecturally produce effects akin to those of crude utilitarianism. Far from securing, as had been expected, the entire approval of French industrialism, they were found to be not in themselves satisfactory. They require the leadership of ideal enthusiasm, just as Don Quixote's squire, with his sensible but commonplace proverbs, was obliged to ride behind the less securely mounted ingenious knight; for ideal enthusiasm, which Cervantes parodied in the character of the Don, is of a nature so powerfully attractive that positive reason, parodied in the character of the squire, always follows it, either voluntarily or involuntarily. Now, wherever the tendency of the time, that tendency towards union mentioned above, is clearly seen and the essential condition of its mutuality is understood, plain common sense, even sheer utilitarianism, may be expected to follow voluntarily; and there the guidance of the ideals of art will result, interestingly, in very real advantages. More interesting still is the example of the union of art and industry to which special attention may well be given. It was planned in the summer of 1924. Of this planning it must be said that the tendency of the time has not merely been seen and understood, but the chief lesson of the exhibition at Paris in 1925 has actually been anticipated.

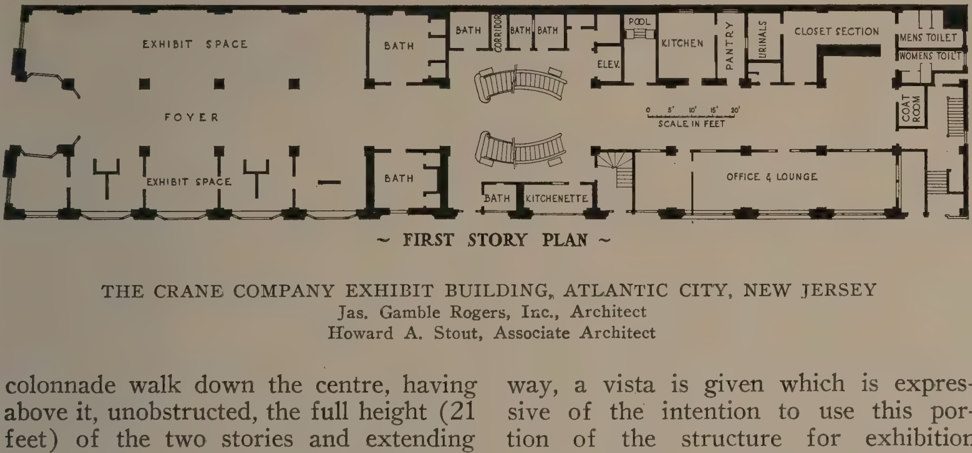
Mr. Rogers says that the Crane Company, a great business organization, typical of American industry in so far as the former is "indicative of the highest efficiency and economy," in this notable instance anticipated by a year or more the tendency towards the union of art and industry set forth, as just noted, by Mons. Vaillat. And it appears that in the United States there is perhaps already, on the part of those who control large industries and large business houses, a new acceptation of the fact that art pays. The works undertaken for them may serve, Mr. Rogers thinks and holds, to stimulate emulation in the smaller industries and the smaller business houses, and to cultivate the taste of the observant American people generally.

The Crane Company, then, considered as representative of American industrialism, "had the idea that a large outlay for art in a business enterprise is money well spent." Its administration required a building which should have the character not primarily of an office, but rather of a "resort with ample show-rooms." The best locations for show-rooms being the rather small but not unfrequented places, Atlantic City was selected. As leading architect, fortunately a man of high ideals—ideal enthusiasm, as Vaillat expressed it—was chosen, and the Paris exhibition's chief lesson is an emphatic corroboration of that leading architect's achievement. "Although the owners did make certain conditions about the necessity of displaying specified articles, not in themselves beautiful," Mr. Rogers explains, "it was agreed that they should go to expense in giving those articles the proper [that is, really, a complemental] setting which should combine materials of intrinsic beauty, of rare quality, with workmanship of the highest order.

"As for the problem of the exterior, that was interesting because a new kind of building with new uses was to be designed. No traditional style was quite appropriate, but the element of novelty might be translated, as it were, into a well-proportioned old form with extreme propriety of detail." Here we may add that, precisely because no attempt was made to follow any recognized architectural style in the drawings for the exterior of the building—and yet usurping rationalism was not permitted to take the place of æsthetics—it so happens that a bold and decidedly striking design has been evolved which constitutes a departure wholly acceptable in the surroundings. The material of the upper surfaces is Onondaga litholite, an artificial stone, nearly pure white and containing marble and dolomite chips which enhance its brilliancy. But the base, two feet in height, is composed of black terrazzo which makes a very striking contrast with the superstructure.

The problem of the interior plan was to find a very simple solution of the proposition that the two main stories would have greater value when made to count as one than if they should have been treated as separate entities. This gain in value was secured by making a





~ FIRST STORY PLAN ~

THE CRANE COMPANY EXHIBIT BUILDING, ATLANTIC CITY, NEW JERSEY
Jas. Gamble Rogers, Inc., Architect
Howard A. Stout, Associate Architect

colonnade walk down the centre, having above it, unobstructed, the full height (21 feet) of the two stories and extending horizontally to a double stairway, of graceful curves and of very easy and inviting treads and risers, in a wider rectangular space, like a small court, equidistant from the front and rear of the building. The second story is therefore nothing but a broad double gallery; and thanks to the space left open in this way, a vista is given which is expressive of the intention to use this portion of the structure for exhibition purposes. The colonnade's focal point is, of course, in the rectangular central court (which is about twice as wide as the colonnade walk or foyer), and more particularly in the bifurcated stairway. Briefly, this ingeniously contrived masterpiece is an exposition building from its front entrance on the Boardwalk to the focal point of its colonnade. Thence, toward the rear, the main and second floors are deprived of the central open space or "well" and are devoted to other uses. Thus, the ground floor section farthest from the Boardwalk may be called the office or executive floor, while directly above that is the living-room floor or story, and the third, the uppermost level, with its large sun-room opening off a roof garden, may be known as the agents' reception floor.

Returning for a moment to the characterizing portion of the building, we note that the foyer, from the entrance to the focal point, has exhibit spaces on either hand, about one-third of the total width of this front section being devoted to the colonnade walk—with its floor of travertine, its columns of tile and marble—and two-thirds to the show-rooms. The second-story plan also indicates that the open space or "well" in the centre, corresponding to the foyer, should have exhibition spaces on either side, with walls and floors of zenitherm. Here the exhibit space, much more extensive than on the first floor, reaches from the front building-line to a point beyond the central court-like square.

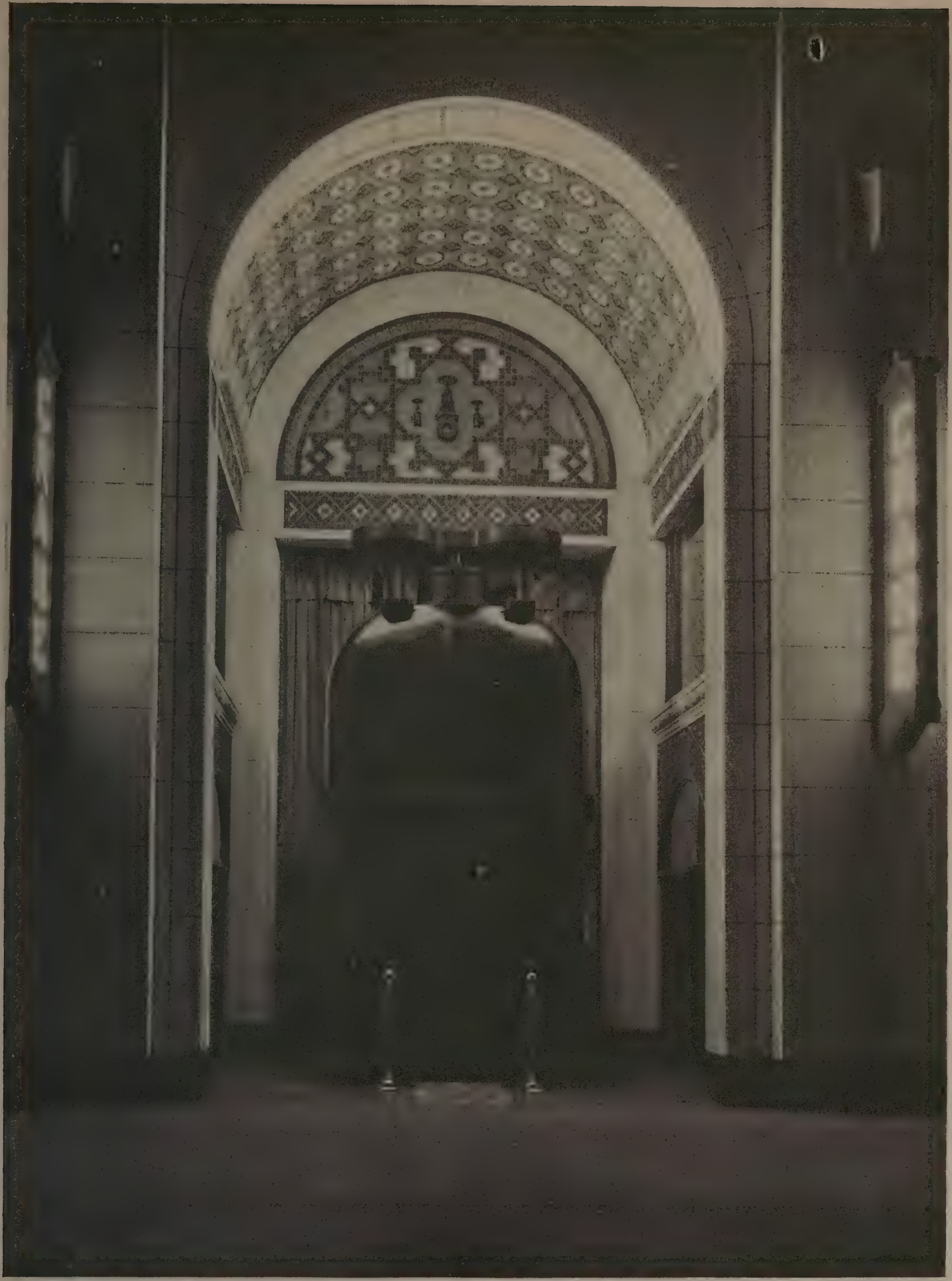
To describe adequately, accurately the decoration and ornamentation of the interior would be impossible for any person who had not watched or participated in that work—truly a work of ideal enthusiasm—from day to day, month after month up to the time when it was completed and approved, in September, 1925. The writer, therefore, is very pleased to acknowledge the favor shown to him by Mr. M. Beeman Stout, B.AR., R.A., who so courteously brought to him, for use in the preparation of this paper, the valuable notes which follow—condensed statements, as the reader will perceive, by an architect who did observe constantly, who did participate and appreciate.

In the main entrance vestibule [Mr. Beeman Stout writes] there is located a gate valve, seven feet in diameter and weighing about thirty-nine tons, through which people may pass if they desire when entering the building. This valve is operated by electrical control inside the building for the benefit of the public, and at night is illuminated by means of recessed lights in the soffit of the main arch. The vestibule ceiling is treated in a tile pattern which has the appearance of a coffered ceiling.

The solarium, in the third story plan, is a room for the reception and entertainment of guests, the company's agents and others. It occupies the entire width of the building and opens upon the future roof garden, overlooking the ocean. Furnished like a club, it has the character, the "nature," of that room in clubs which is known as the lounge, and is finished in subdued tones which give an air of quiet restfulness. The side walls were first covered with imported painted wall paper, depicting a hunting scene, and the entire surface afterwards was treated with a coating of transparent varnish. The floor is finished in large square tiles with wide, natural cement joints. The doors and base are painted pure black, and the trim and dado blue-green. The color keynote throughout the building is, in fact, blue-green, and this is seen to advantage particularly, with striking effects, on the exterior in the spandrel sections and in the window "drapes." The latter are of a heavy Orinoco cloth threaded with gold strands—a material which was specially manufactured for this building. A committee room adjoining the solarium is adorned with imported wall-paper upon which attractive scenes in foreign lands are represented vividly.

The large columns in the foyer have courses of Botticino marble with a field of blue-green hexagonal tile and intermediate borders of black and white faience tile. They are terminated with pure black caps. The grand staircase, which is bifurcated, has risers of Alabama white marble and treads of black terrazzo, containing a few spots of yellow marble. The railings for these stairs, as well as the railings along the balcony, are of ornamental iron finished in a manner which has given them an antique appearance, midway between aluminum and old silver, while the handrail is finished in pure black.

Mr. Beeman Stout's final note relates



Main Entrance, Showing Large Gate **Valve**

THE CRANE COMPANY EXHIBIT BUILDING, ATLANTIC CITY, NEW JERSEY

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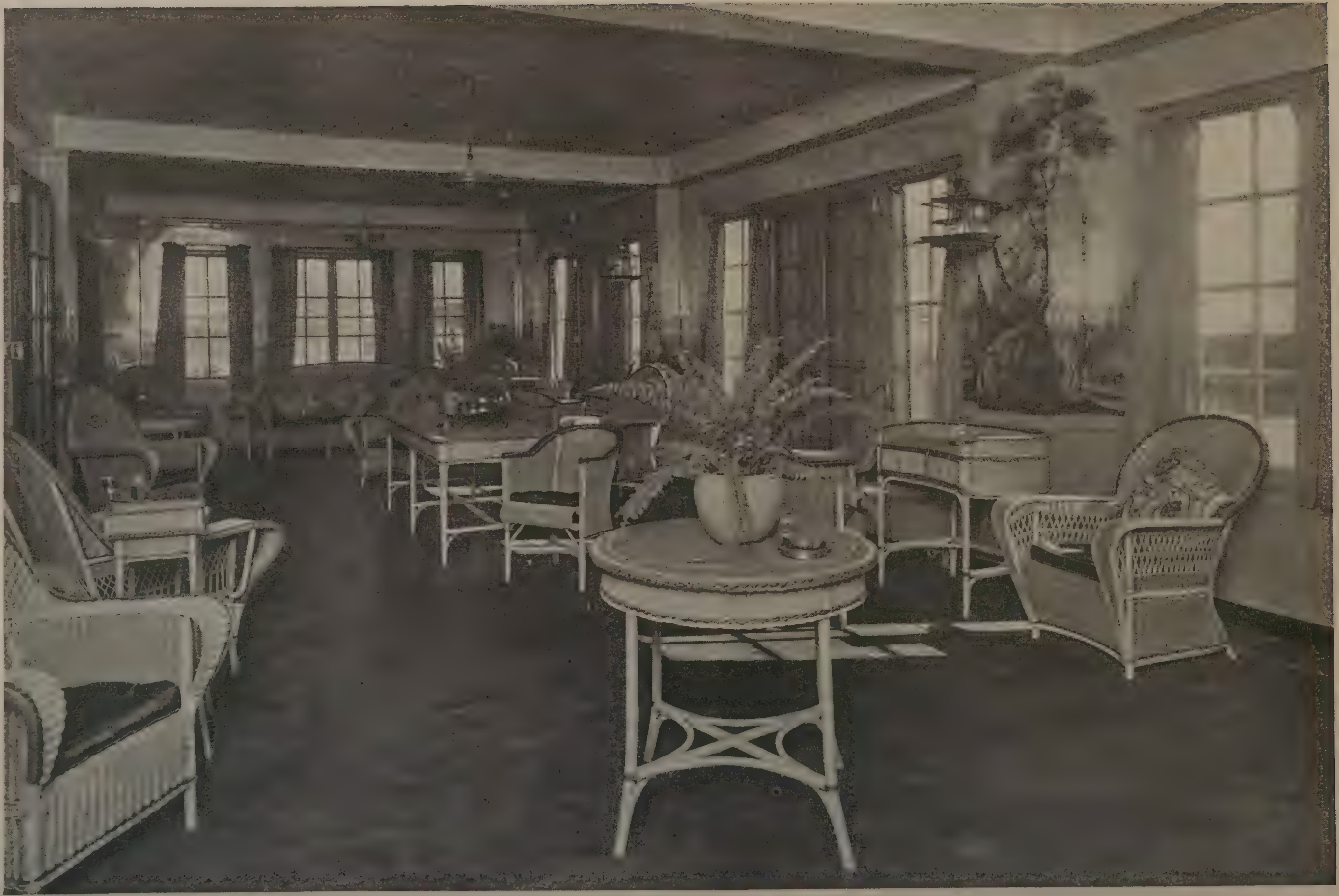
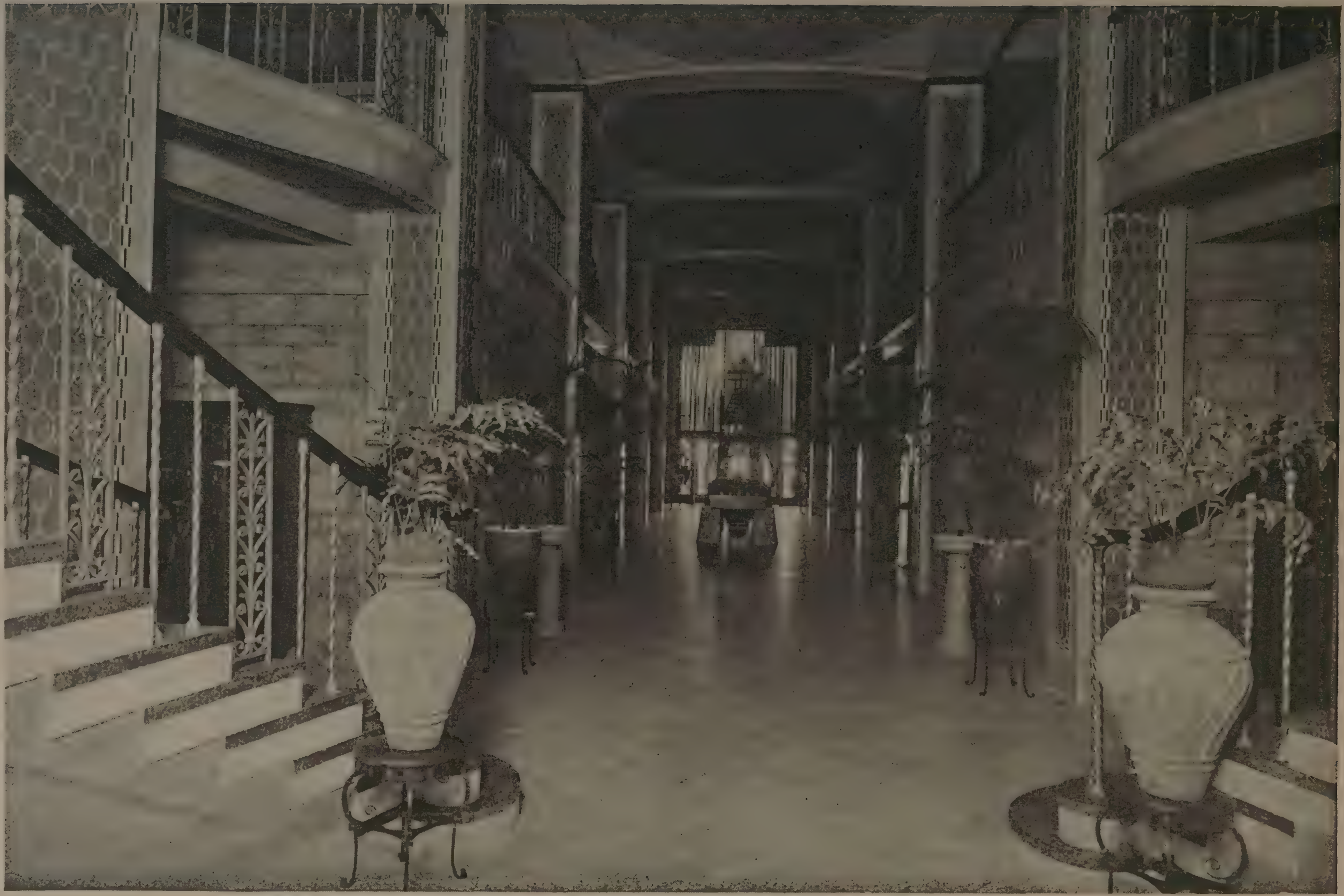
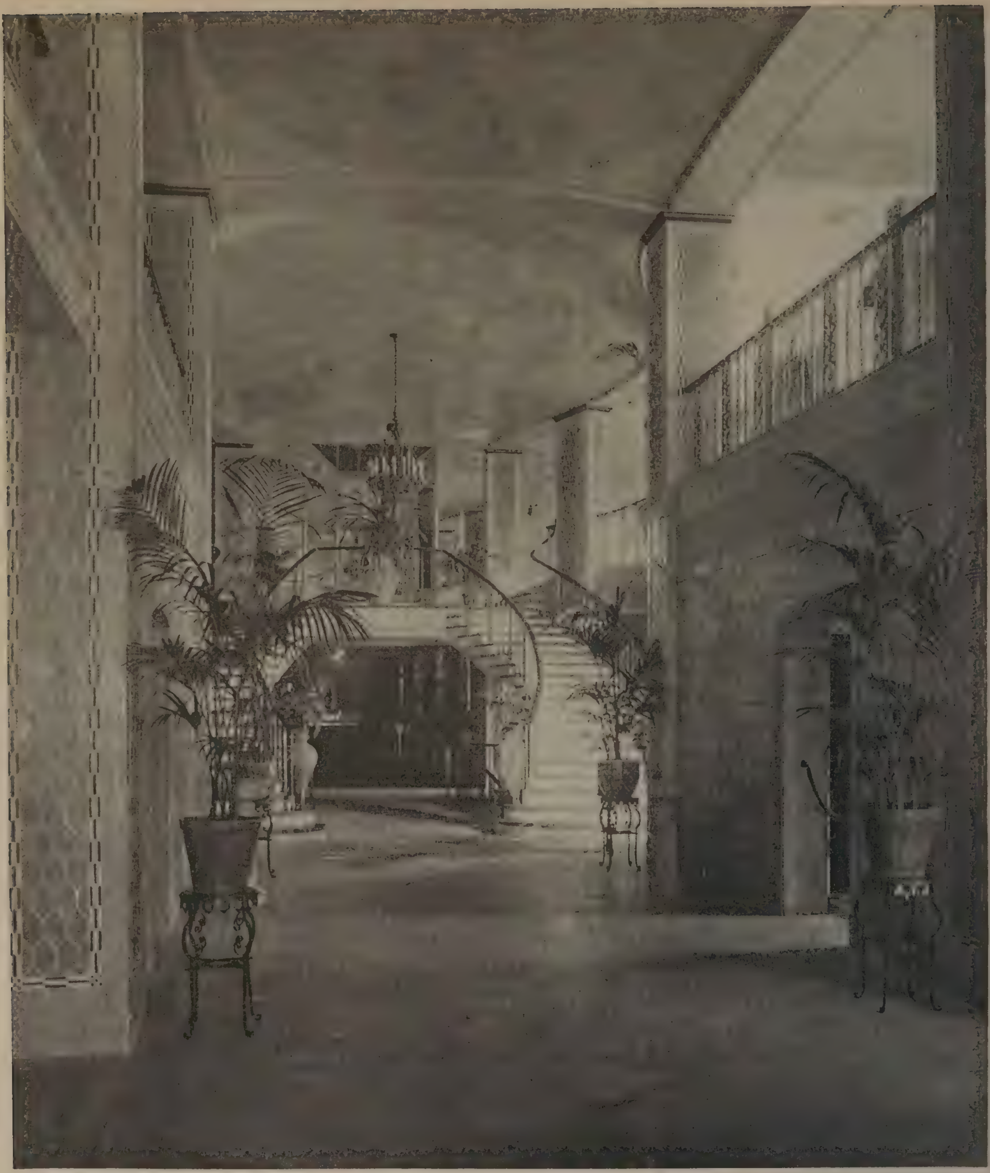


Lounge or Solarium—Third Story
THE CRANE COMPANY EXHIBIT BUILDING, ATLANTIC CITY, NEW JERSEY
Jas. Gamble Rogers, Inc., Architect
Howard A. Stout, Associate Architect



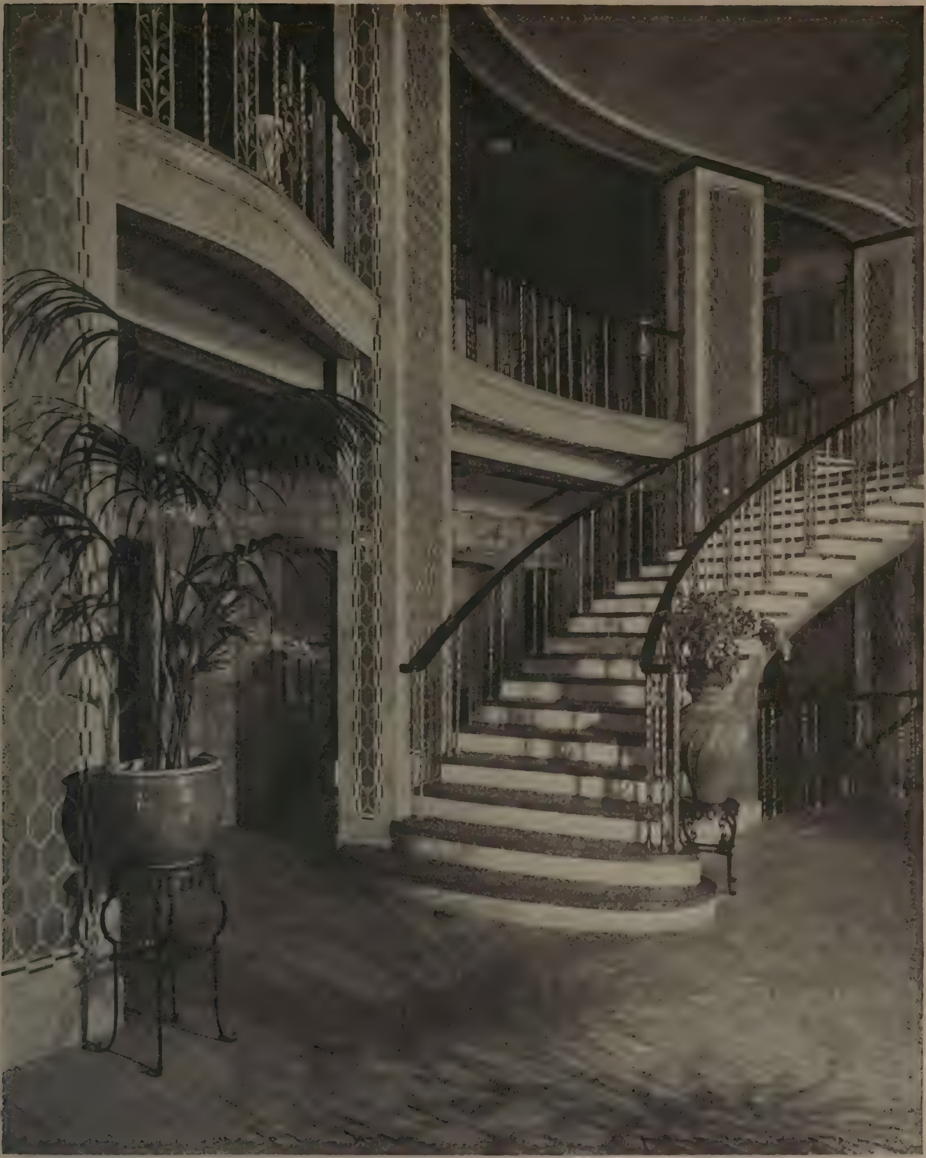
Foyer Looking Toward Main Entrance
THE CRANE COMPANY EXHIBIT BUILDING, ATLANTIC CITY, NEW JERSEY
Jas. Gamble Rogers, Inc., Architect
Howard A. Stout, Associate Architect



Grand Staircase at Central Quadrangle
THE CRANE COMPANY EXHIBIT BUILDING, ATLANTIC CITY, NEW JERSEY
Jas. Gamble Rogers, Inc., Architect. Howard A. Stout, Associate Architect

to the surface treatment of interior walls, of ceilings, and of floors. The interior walls of exhibit spaces [he writes] as a rule are finished with zenitherm in alternating wide and narrow horizontal courses and in skilfully blended colors. Over this there was applied a coat of size, and then powdered gold was dusted on. The gold was at last partially removed. In order to produce the unified effect, regarded as essential in the interior, the ceilings were treated with gold similarly. The floors are of zenitherm, travertine marble, and alundum tiles.

If now this work of architecture seem an example of the union of art and industry deserving the special notice it has received, that is a reward for pro-



Detail of Central Quadrangle, Showing the Values of Gallery, Columns and Ornamentation in General.
THE CRANE COMPANY EXHIBIT BUILDING, ATLANTIC CITY, NEW JERSEY
Jas. Gamble Rogers, Inc., Architect. Howard A. Stout, Associate Architect

ceeding from a general principle to this particular conclusion. Reversing the process, let us go back to the point of departure. Only three steps are needed. Thus: (1) Of the planning of this exemplar it must again be said that the tendency of the time has been perceived, the chief lesson of the Exposition anticipated. (2) Wherever the essential condition of mutuality is accepted, the guidance of the ideals of art will result in real advantages. (3) Rationalism, when applied architecturally, requires the leadership of ideal enthusiasm.

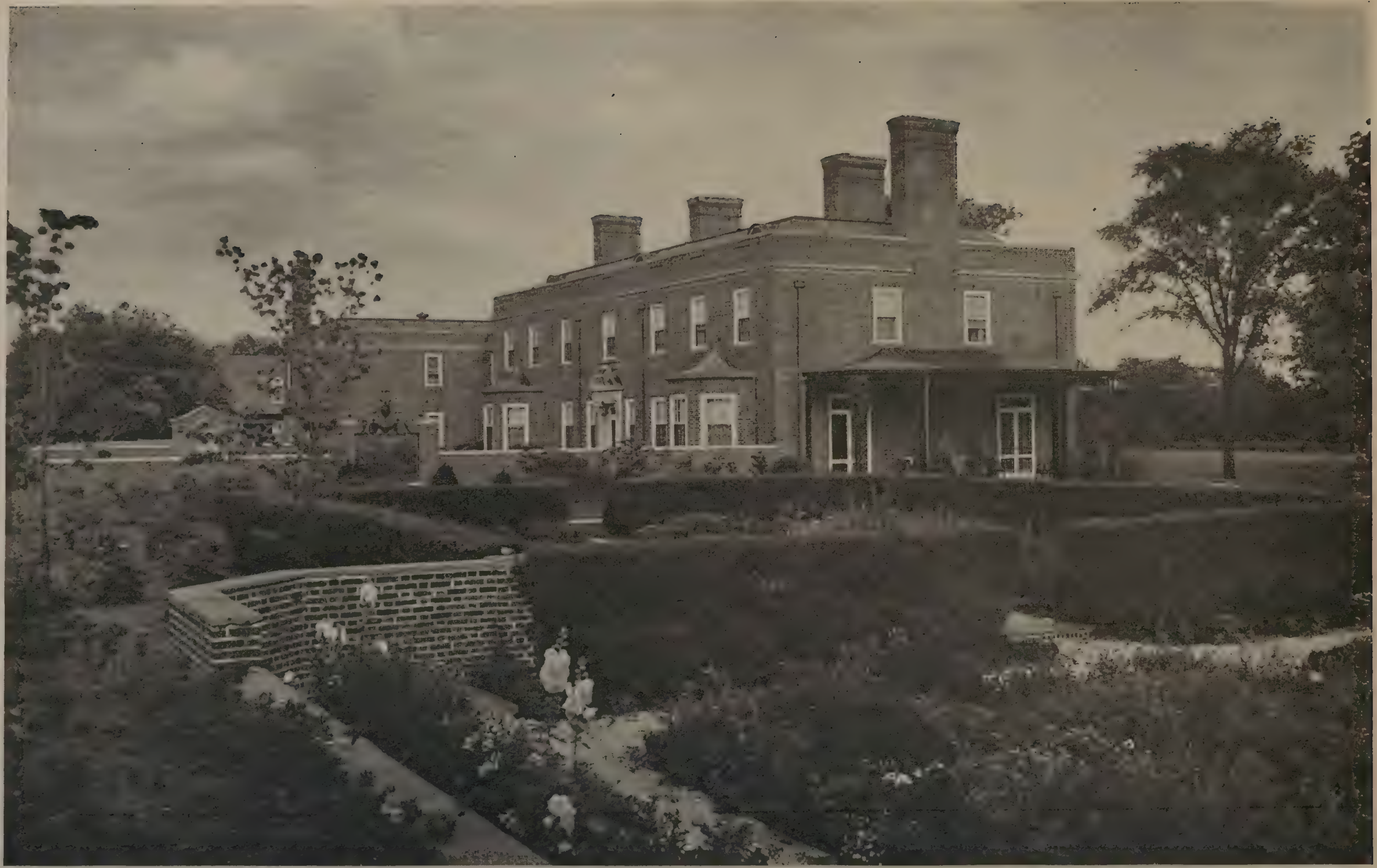


Photo Amemiya
North Elevation from Garden
RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect
Olmstead Bros., Landscape Architects

A MODERN GEORGIAN RESIDENCE IN EAST NORWICH, LONG ISLAND

James W. O'Connor, Architect

To be given *carte blanche* in the choice of design of a residence and in carrying out all details of decoration and furnishing appropriate to such design, rarely falls to the lot of the architect. This rare occasion came my way, however, when I was commissioned to design a residence for J. F. Bermingham, Esq., at East Norwich, Long Island.

My client was the possessor of a large tract of level ground of about eighty acres which he desired laid out to include a family residence, gardens, a farm group of buildings and farm lands.

There was no doubt in my mind as to the style of house best suited to the site. Houses of French and Spanish type may look well in certain localities of our country, but for this Long Island landscape, to my mind at least, Georgian architecture is entirely suitable and appropriate. Besides, I had long cherished a desire to build a flat-roofed house in the Georgian style, and here was my chance!

The house, which stands on level ground about a thousand feet from the main roadway, is approached by a wide driveway, a branch of which connects with the service road leading to the garage and servants' quarters. A square forecourt adds to the dignity of the approach and the gardens on the south side, laid out by Messrs. Olmstead Bros., form an attractive feature to the general scheme. From the windows, and particularly from the west porch, a vast outlook over the gardens and grounds is obtained.

A general idea of the layout of house and grounds can best be gained from a study of the plans reproduced on page 120. The floor plan I consider a very compact one and worth the reader's attention. It will be observed that the house is not a large one, yet the first floor contains a living room, music room, dining room and library with their dependencies, all of which are of ample size; on the second floor are six master's bedrooms. I have designed many larger houses in which I was not successful in getting in as many rooms as in the house shown in these pages.

Everything possible was done in the way of construction to make the building cool in summer and warm in winter. The 4-inch furring was kept an inch away from the outside walls and on this furring the plastering was done, making a twenty-inch wall.

The materials used were face brick backed with hollow tile for the exterior walls generally, and stone trim. Limestone forms the floor of the entrance vestibule and of the breakfast room, blue stone being used for the living porch. Lead was the roofing material used for the two bays, the porch roof and all flushing. The supports of the west porch are of wrought and cast iron which give to it a light and delicate touch, quite in keeping with the Georgian type of architecture.

On the south side, off the dining room, the breakfast room is located, and this deserves special mention. The room is oval in form, the floor is of stone, and the exterior all in wrought iron with a lead valence cornice and roof. The result is a wonderful out-of-doors effect, as practically the whole of the south side is of glass.

Over the center door from the music room on the south elevation (see page 113) a sun dial carved in stone has been placed. This not only forms an ornament, but, in sunny weather, as it is plainly seen from the garden, strollers there can thus tell the hour of day.

A glance at the illustrations on pages

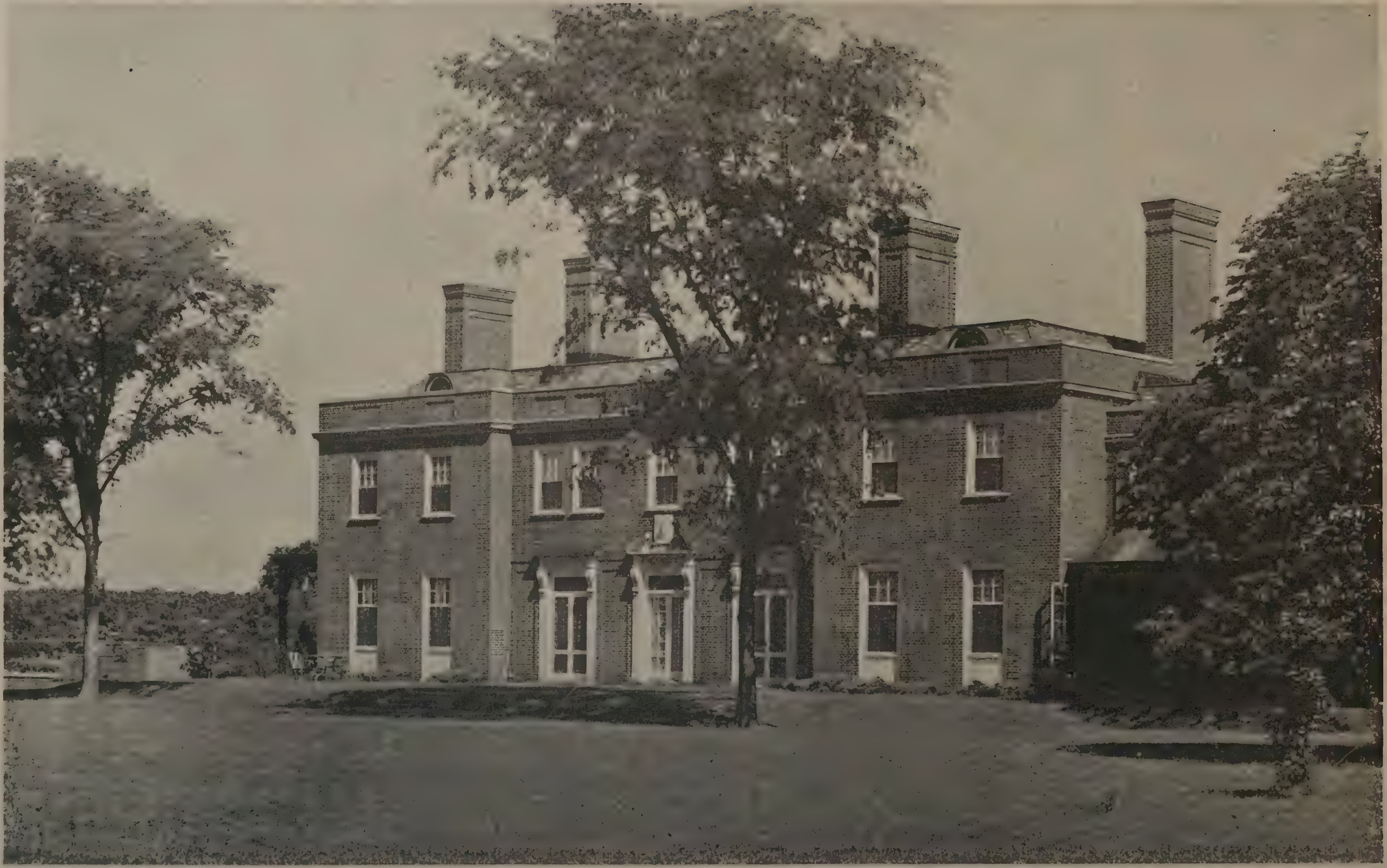
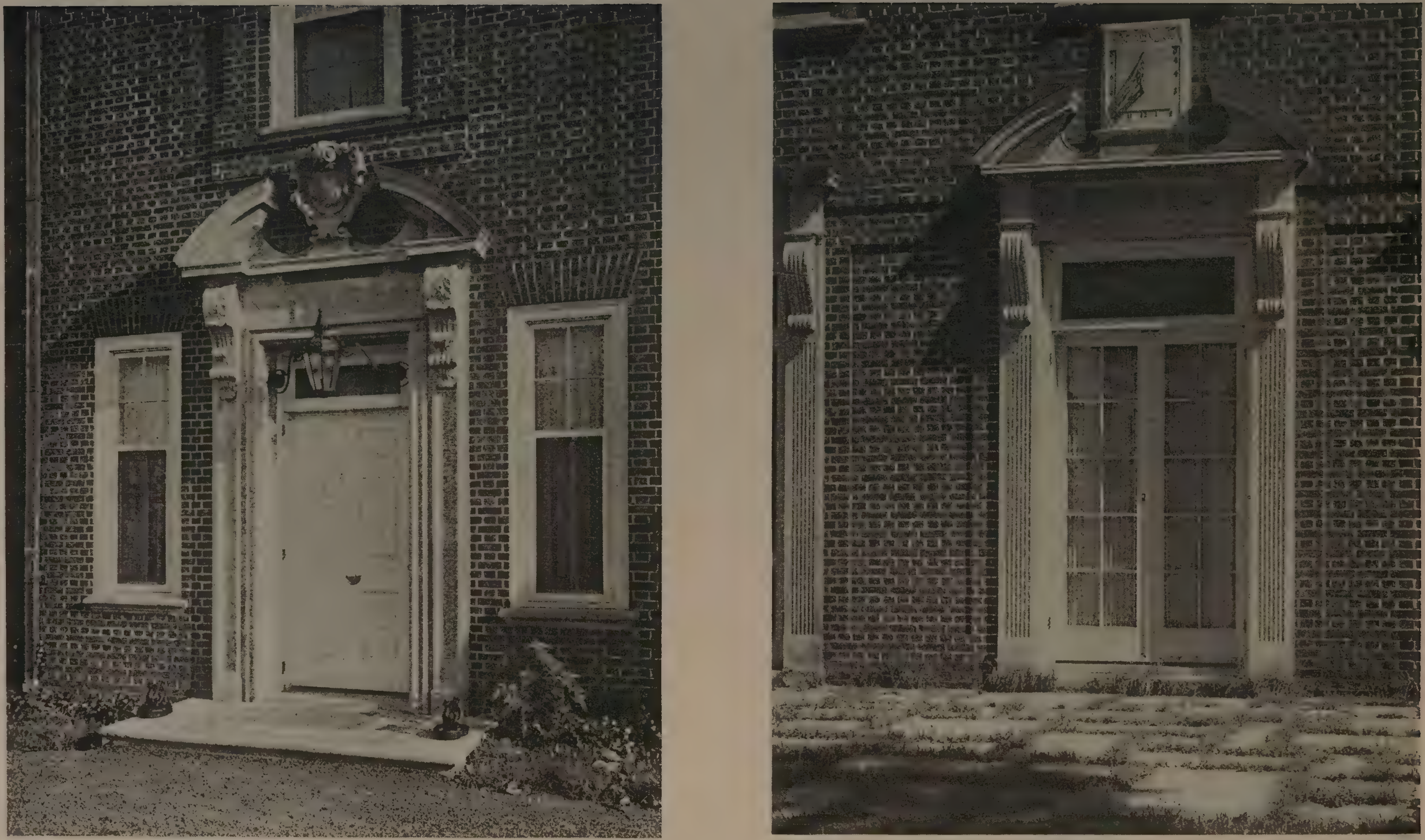


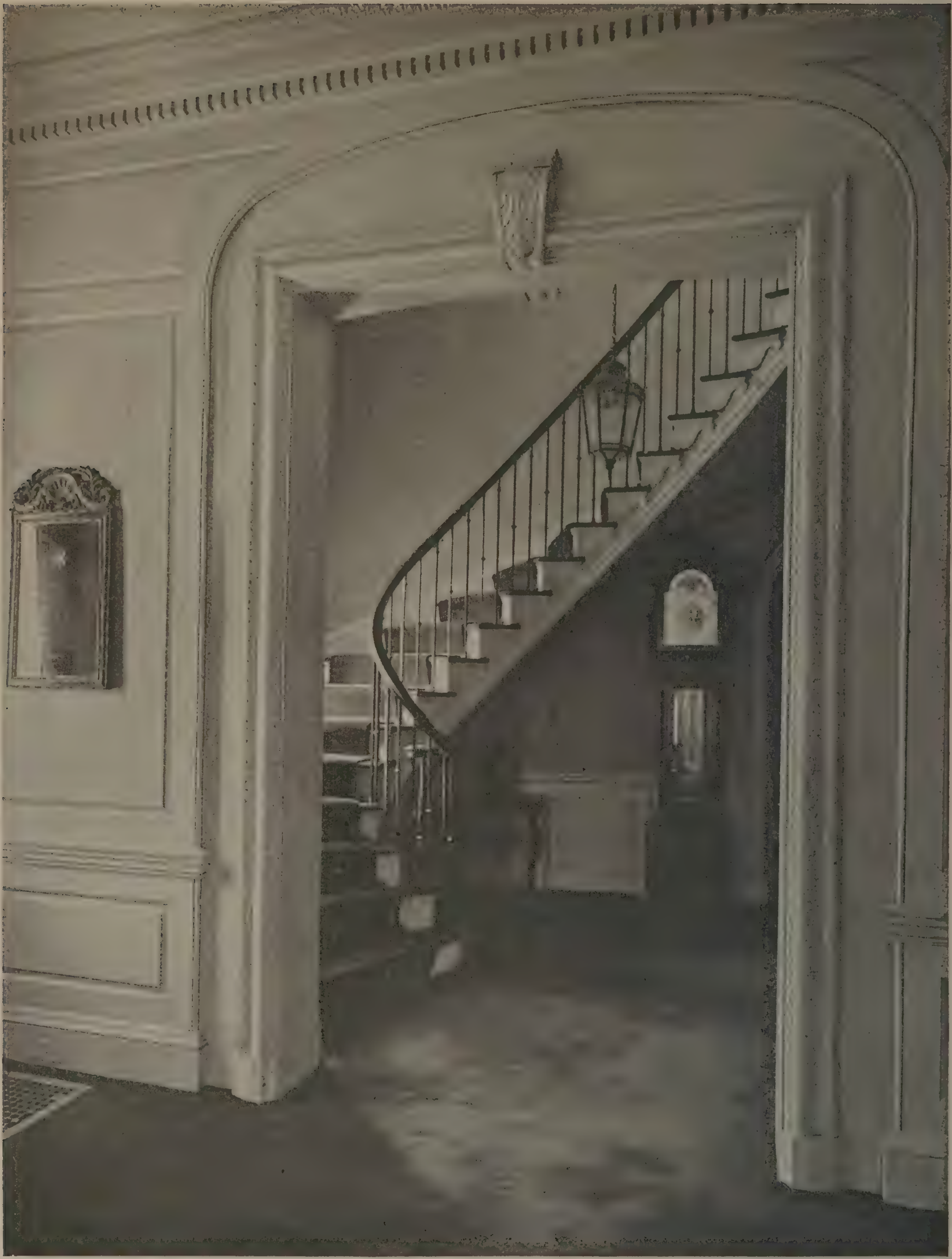
Photo Amemiya

South Elevation
RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect



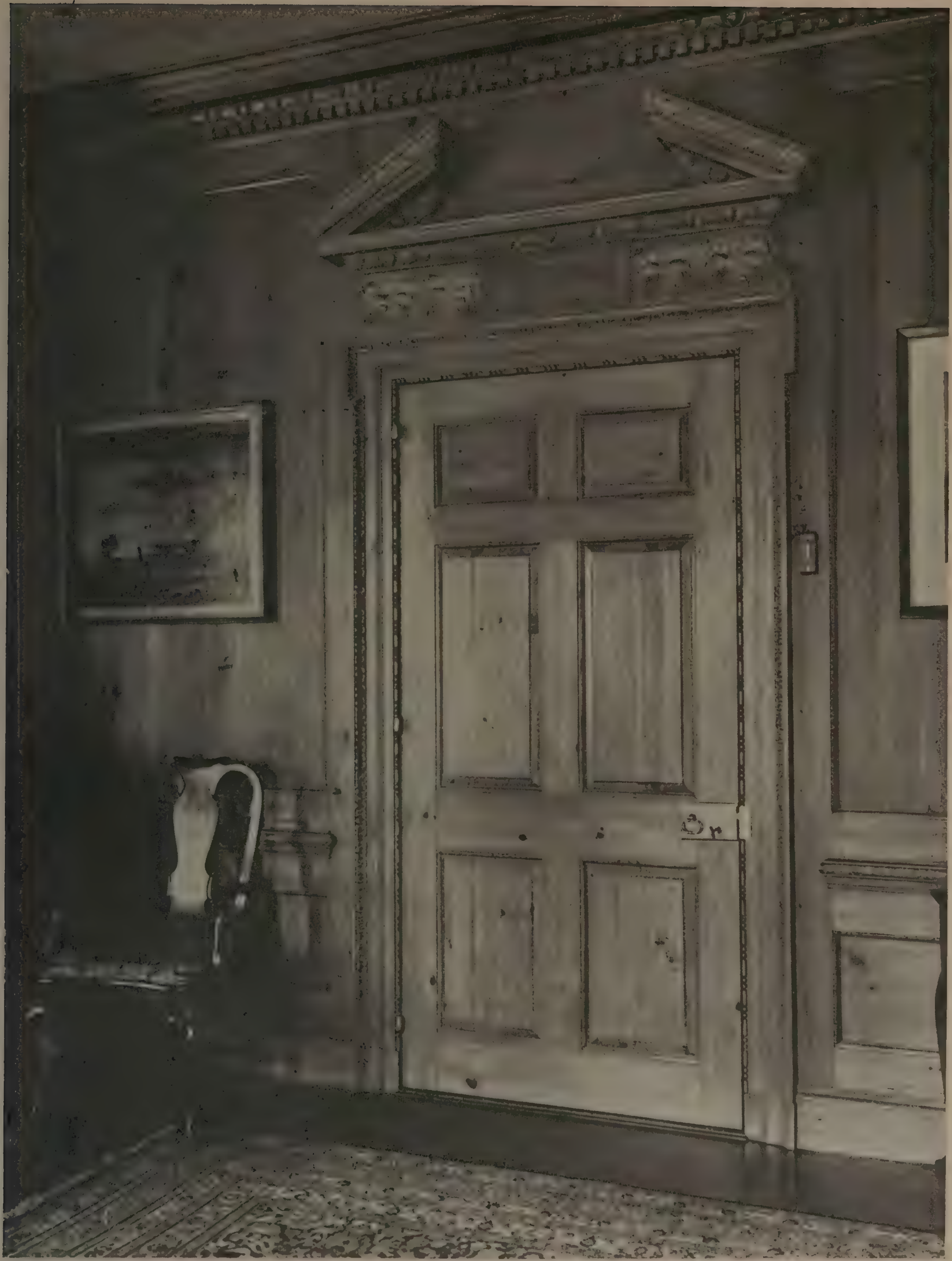
The Architectural Record Main Entrance *Photo Amemiya* South Entrance *February*, 1926

RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect



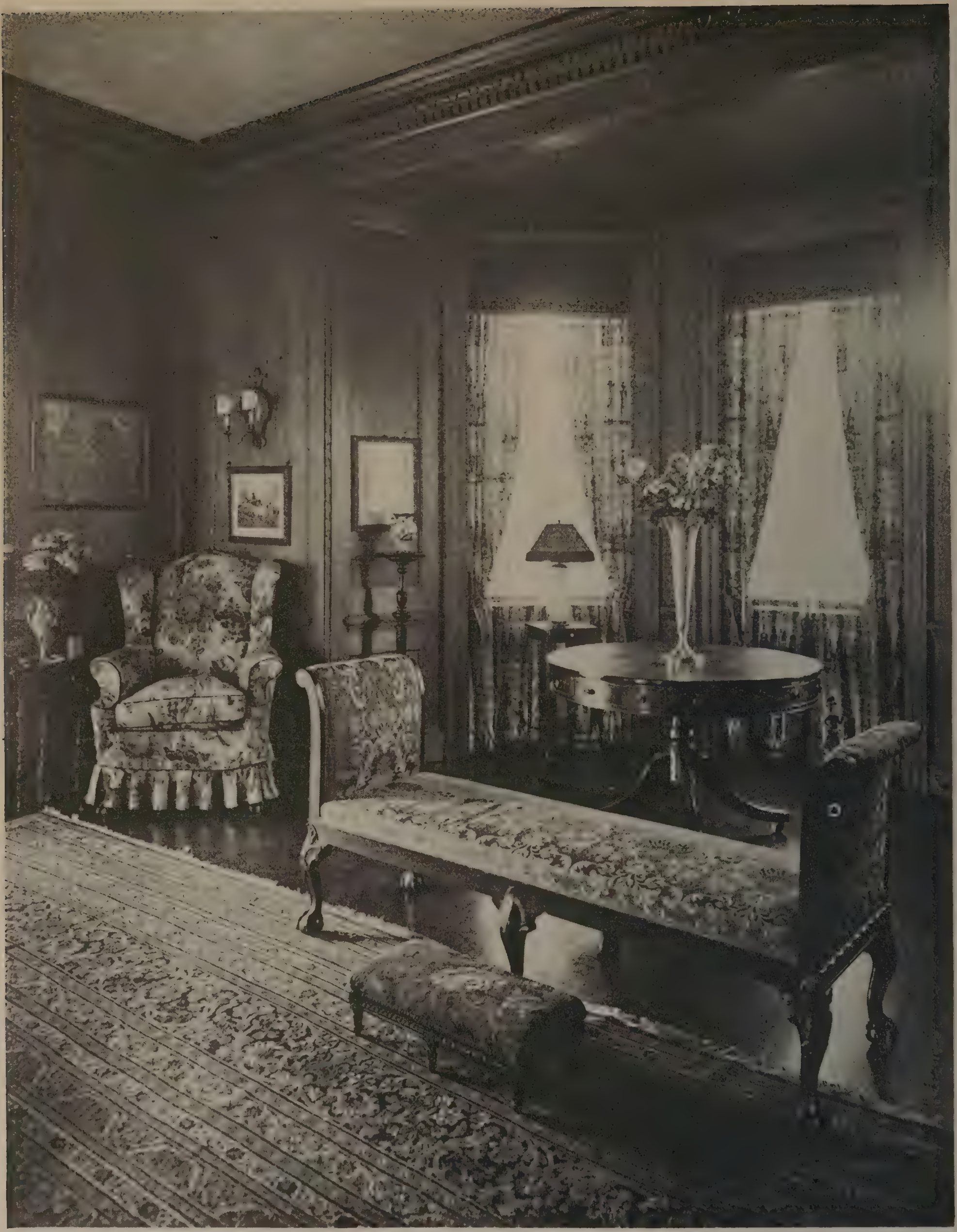
The Architectural Record *Photo Amemiya* *February, 1926*

Stair Hall
RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect



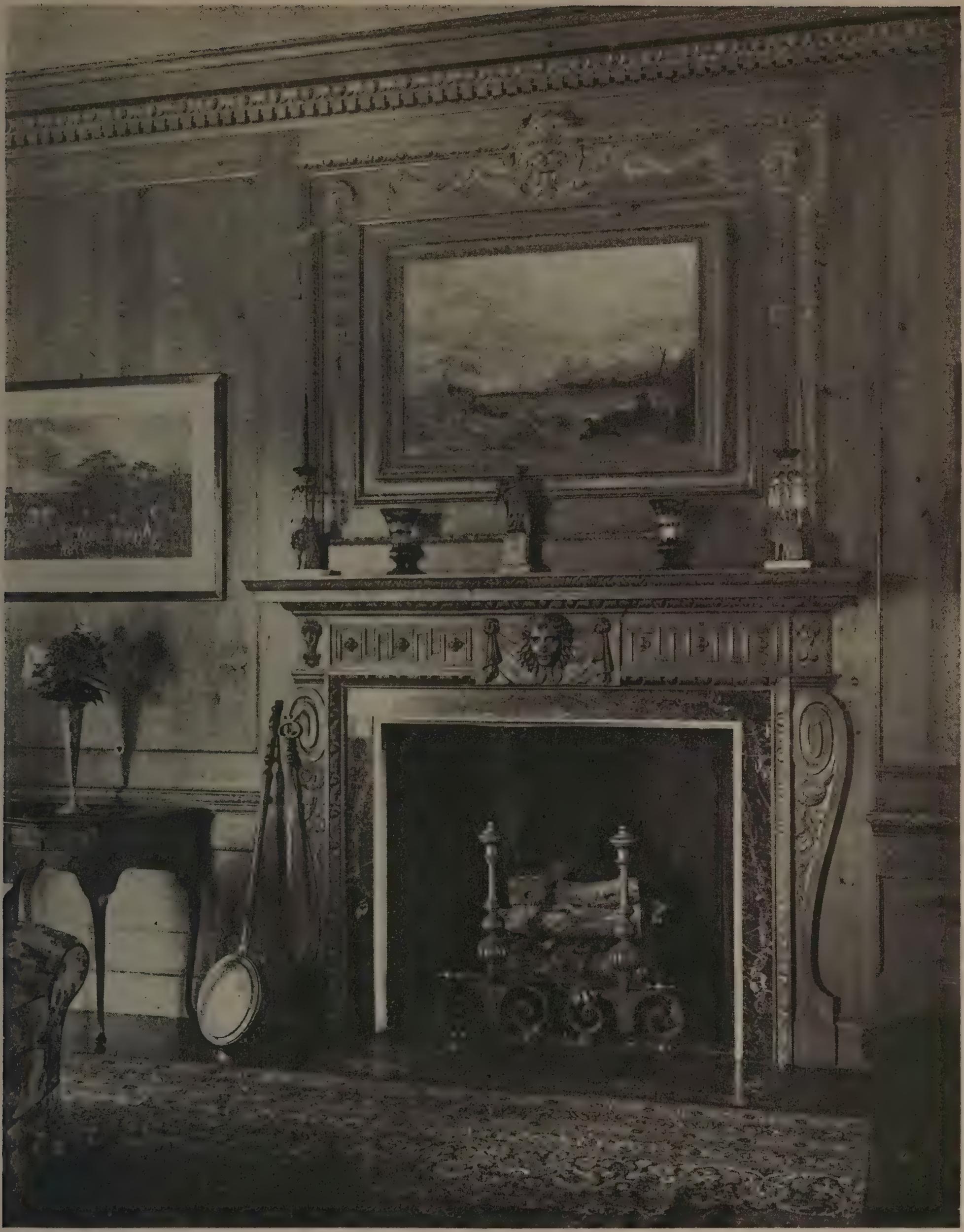
The Architectural Record *Photo Amemiya* *February, 1926*

Door of Living Room
RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect



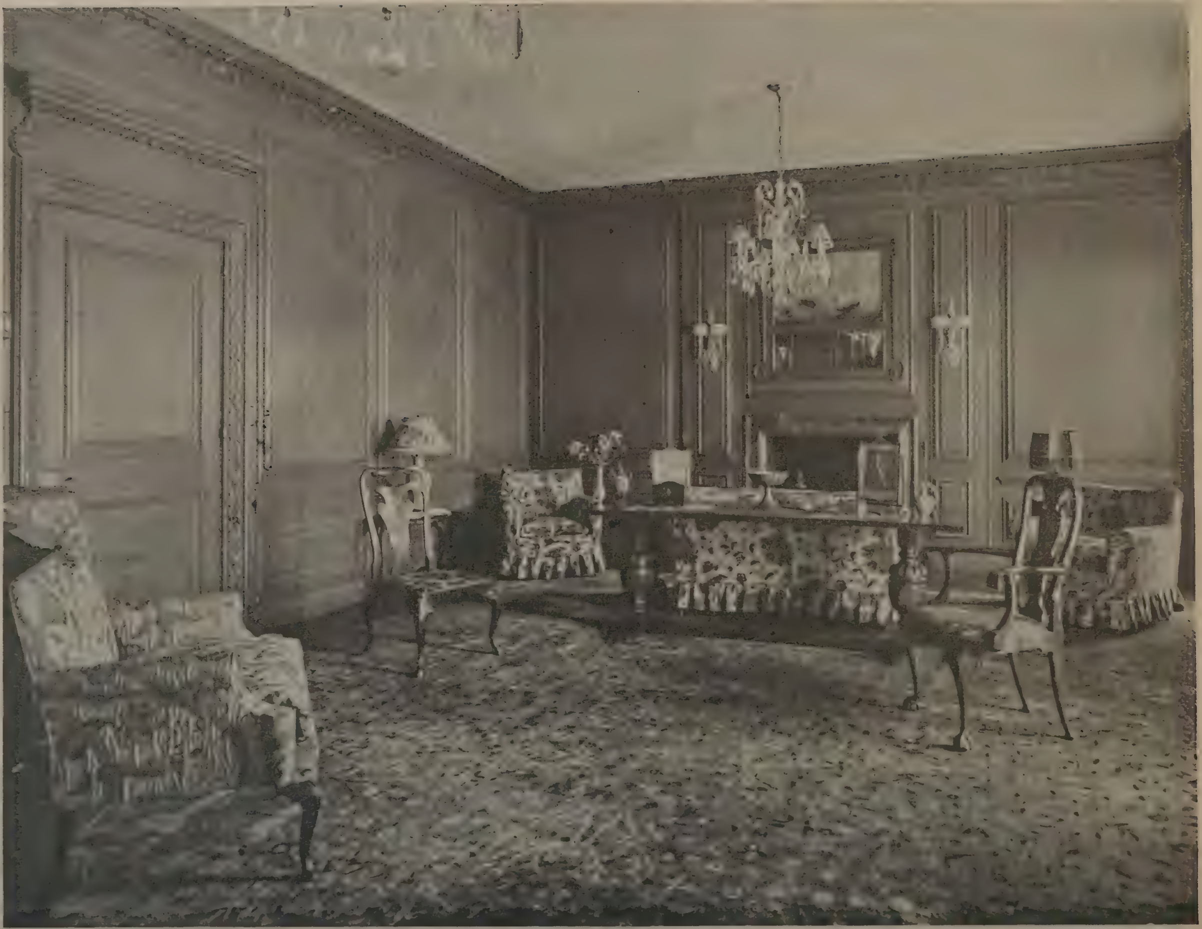
The Architectural Record *Photo Amemiya* *February*, 1926

Bay in Living Room
RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect



The Architectural Record *Photo Amemiya* *February, 1926*

Mantel in Dining Room
RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect

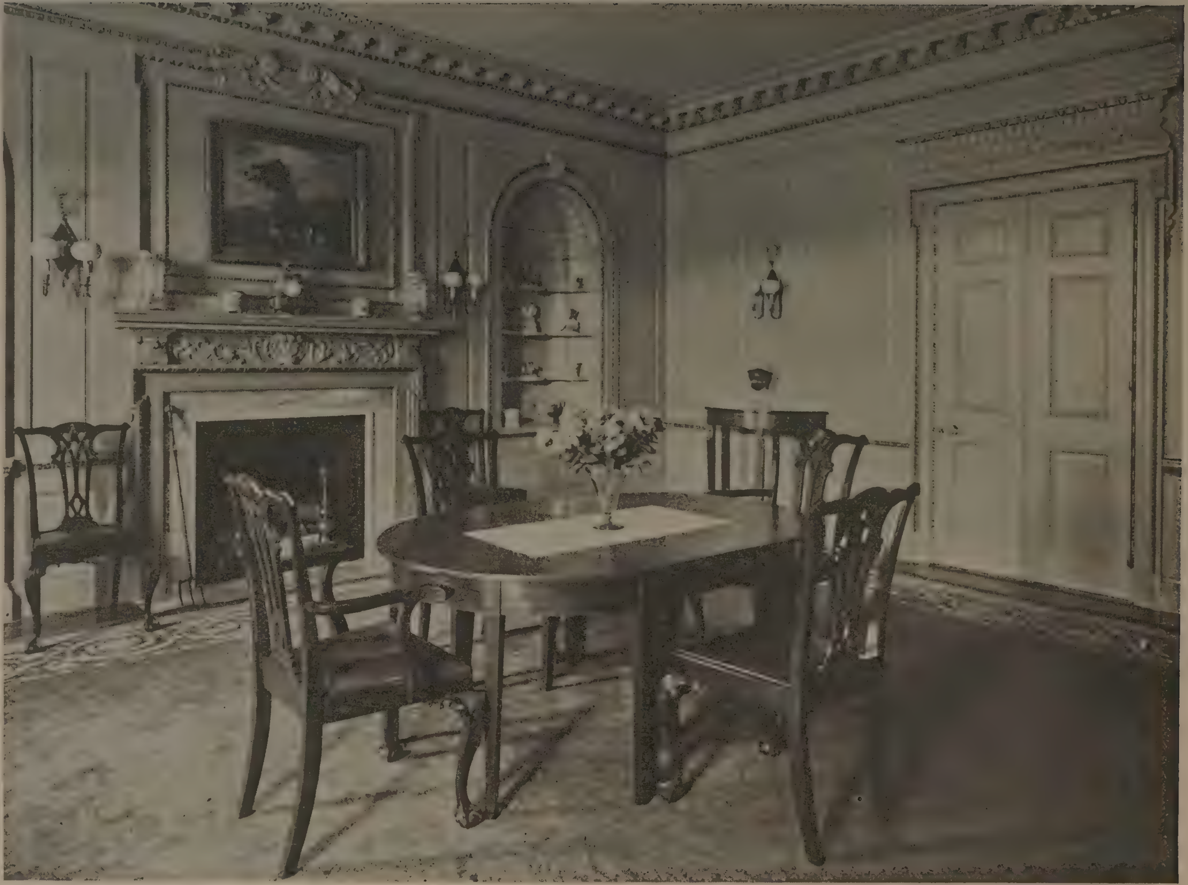


The Architectural Record *Photo Amemiya* *February*, 1926

Music Room

RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.

James W. O'Connor, Architect

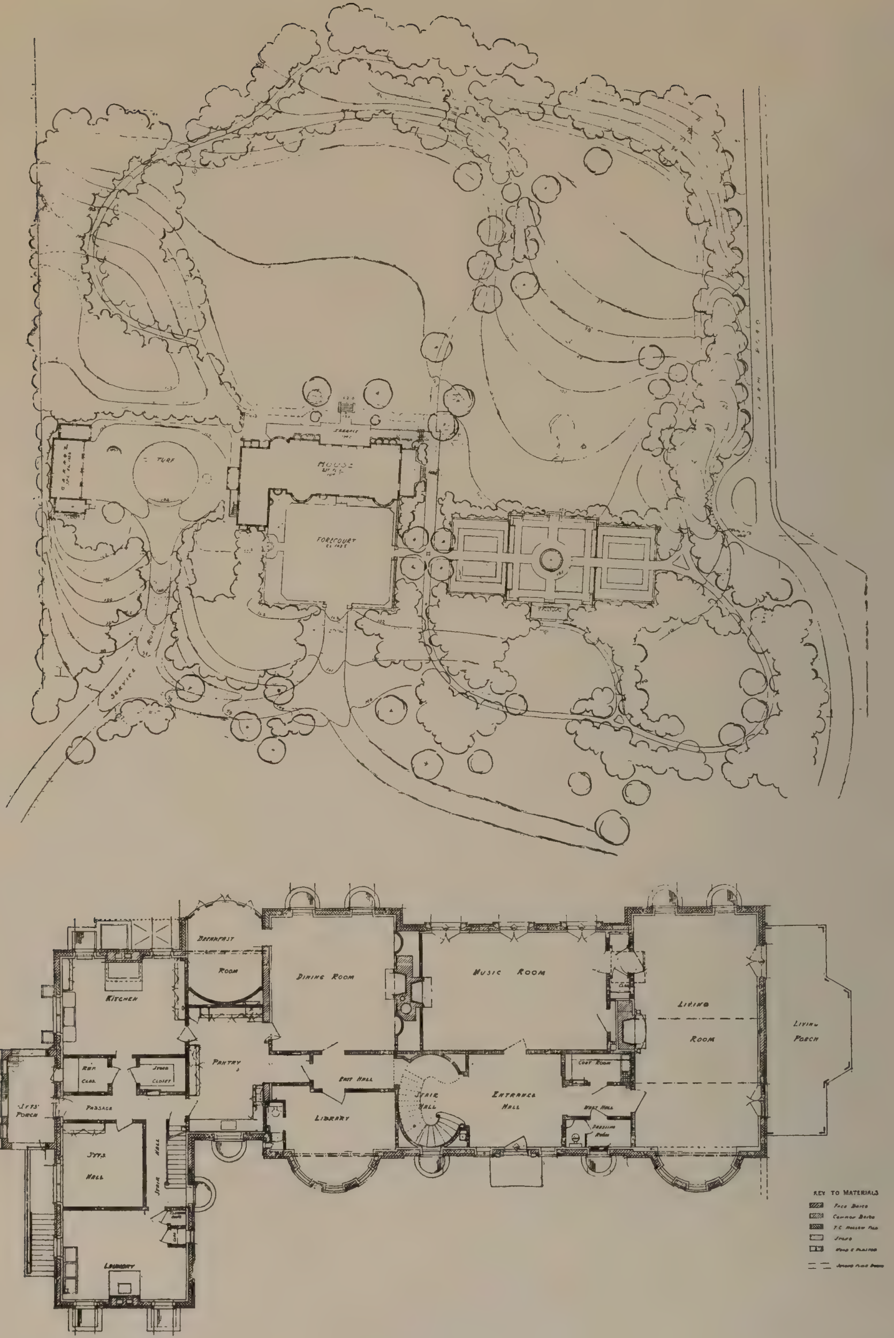


The Architectural Record *Photo Amemiya* *February, 1926*

Dining Room

RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.

James W. O'Connor, Architect



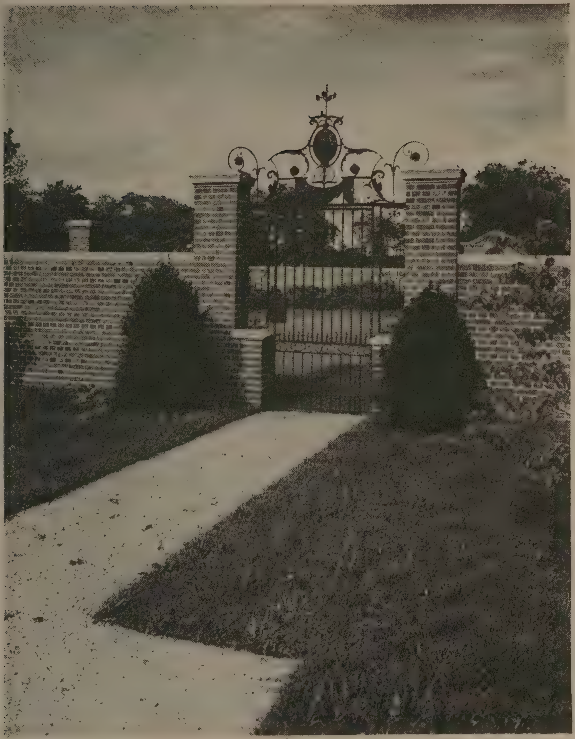
Plot Plan and Floor Plan

RESIDENCE OF J. F. BERMINGHAM, ESQ., EAST NORWICH, LONG ISLAND, N. Y.

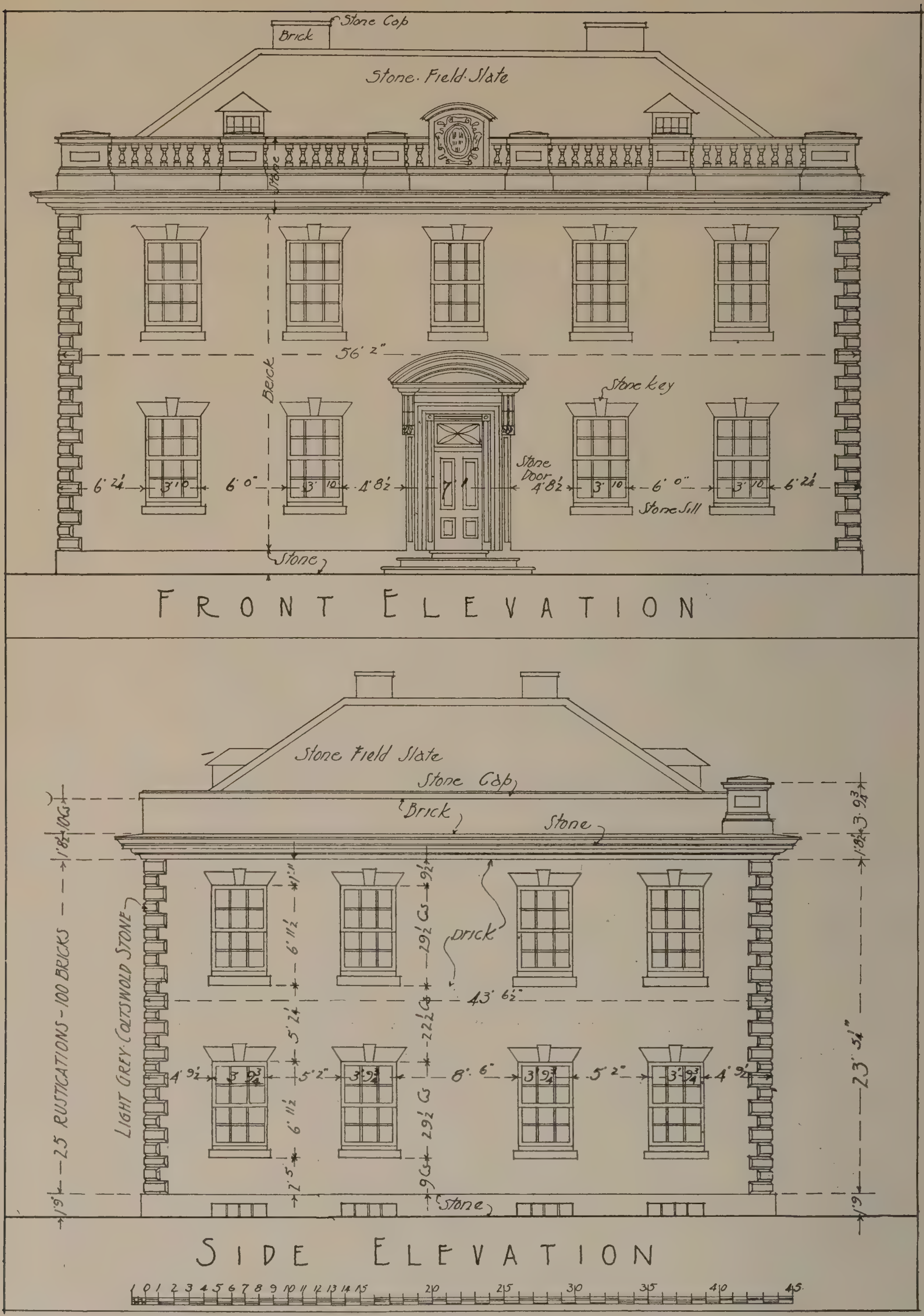
James W. O'Connor, Architect
Olmstead Bros., Landscape Architects

114-119 will give a better idea of the success of the interior work than can be gained from any written description. The principal rooms are wood-paneled; oak being used in the music room, pine in the dining room and living room.

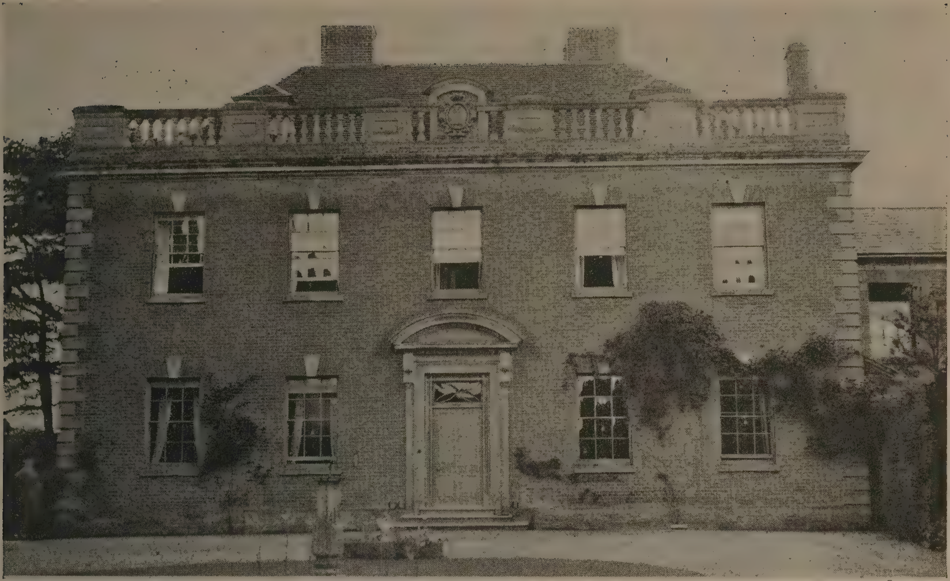
Much time and care were given to the choice of coverings and selection of furniture, some items of which were secured during a recent visit to Europe. Of necessity, certain favorite pieces and souvenirs of the owners have found a place there, and in some cases these may not be quite in keeping with the architectural features, yet on the whole a pleasing harmony prevails throughout.



Garden Gate Looking Into Court
RESIDENCE OF J. F. BERMINGHAM, ESQ.,
EAST NORWICH, LONG ISLAND, N. Y.
James W. O'Connor, Architect
Olmstead Bros., Landscape Architects



THE VICARAGE OF HAMPTON LUCY, WARWICKSHIRE, ENGLAND
Measured and Drawn by Robert M. Blackall



The VICARAGE of HAMPTON LUCY, *England*

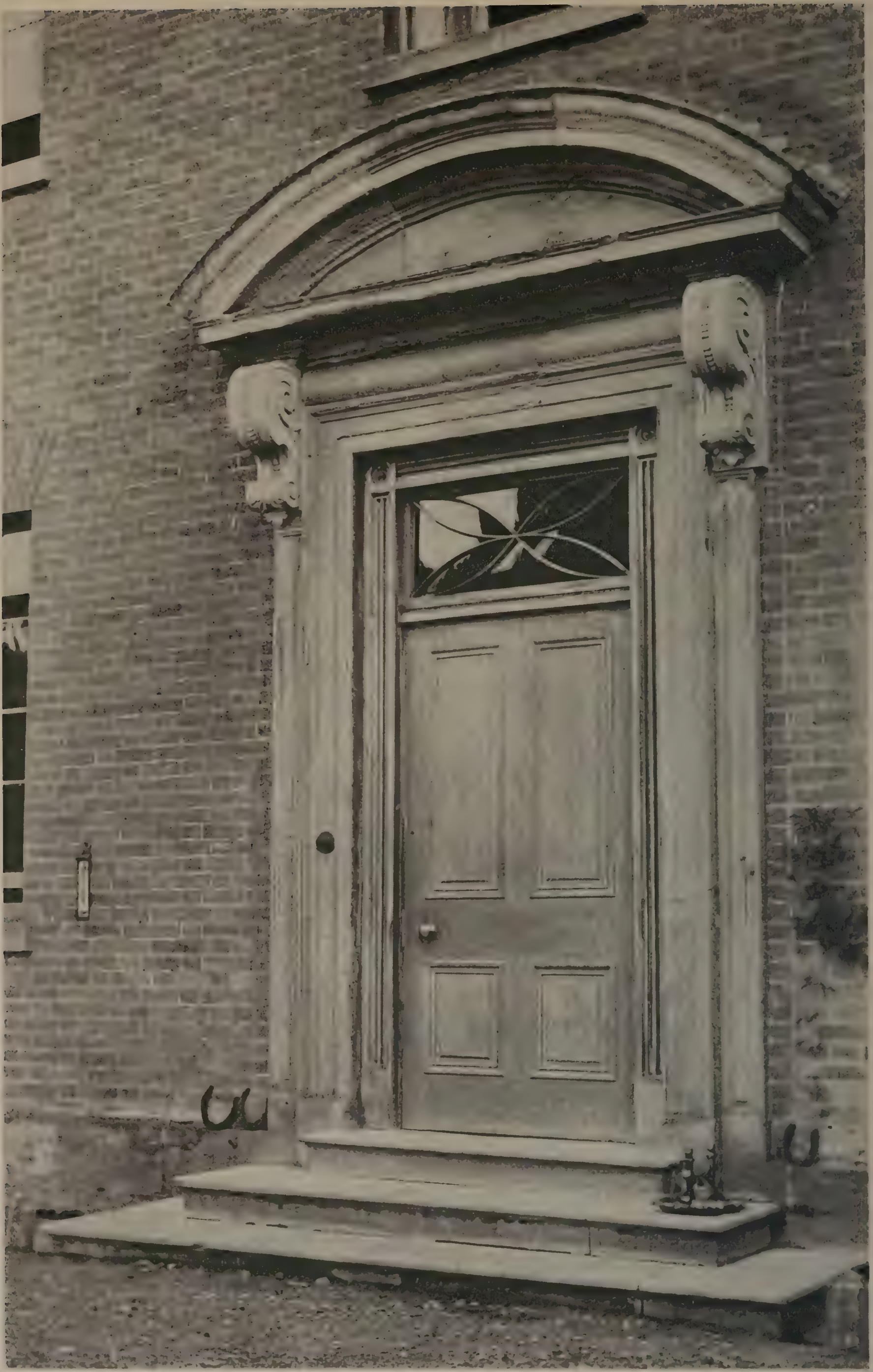
By ROBERT M. BLACKALL

With Measured Drawings by the Author

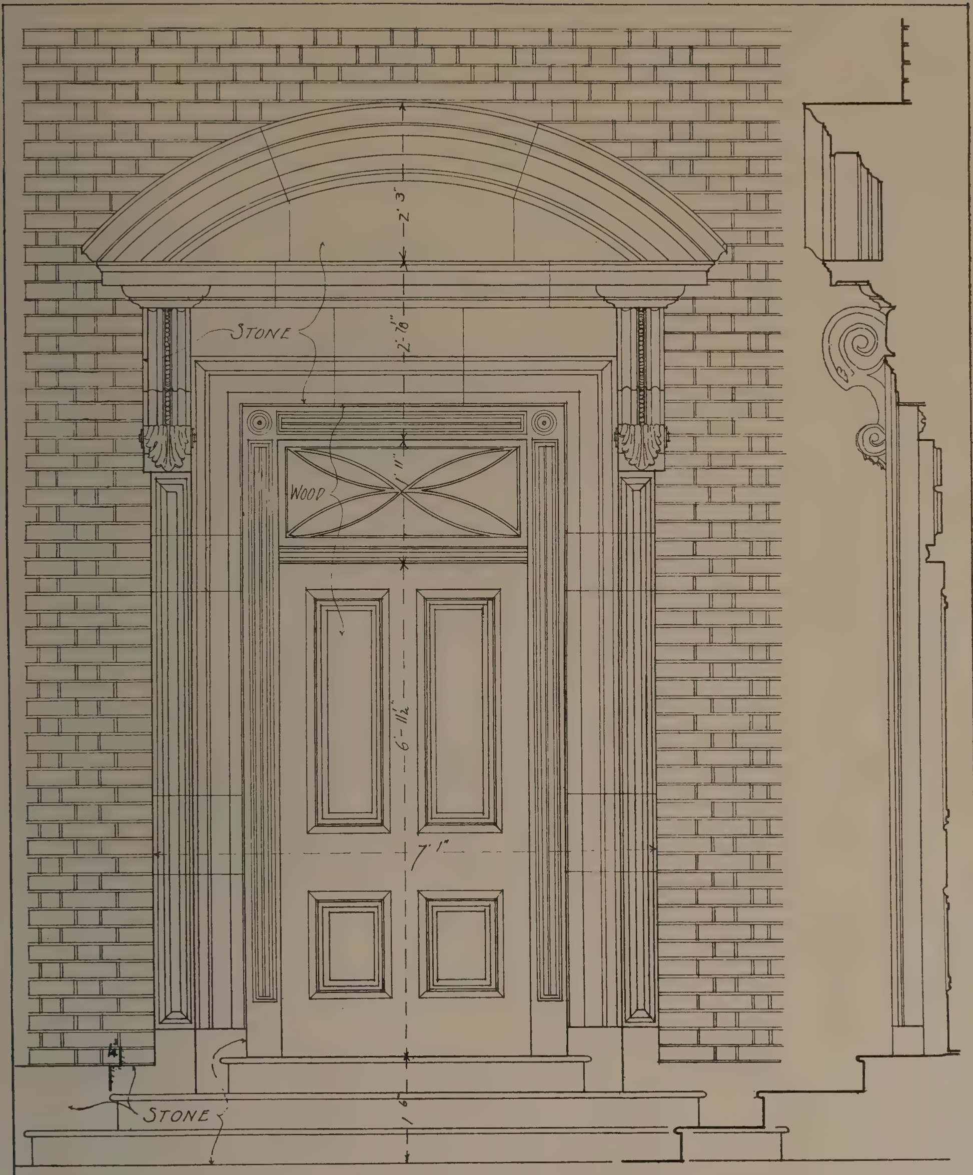
Situated about six miles from Stratford on Avon in Warwickshire, England, the little old world hamlet of Hampton Lucy contains much of the picturesque. It consists of twelve to fifteen little thatched roof cottages nestling beside the Parish Church, a fairly modern structure, being the early work of Sir Gilbert Scott.

Separated from the Parish Church by only the little graveyard, lies the Vicarage with its beautiful and truly English garden with a wonderful Cedar of Lebanon and many rose gardens. While the present house is composed of the original Queen Anne home and several later additional wings, it is only the original part shown in the accompanying drawings and photograph above that one sees from the driveway. True to the style of the Queen Anne period, the plan is square and has an entrance and stair hall with four rooms to each floor. The rooms have high ceilings and some of the old wood work still remains.

The exterior, which is shown in these pages, is built of plain red English brick coursing of 2¾ to 3 inches, and the light grey Cotswold stone used so commonly in the district south of Hampton Lucy. Though perhaps rather severe in its design, this building has such simplicity and beautiful proportions that the fortunate visitor to this neighborhood cannot help pausing to admire its architecture.



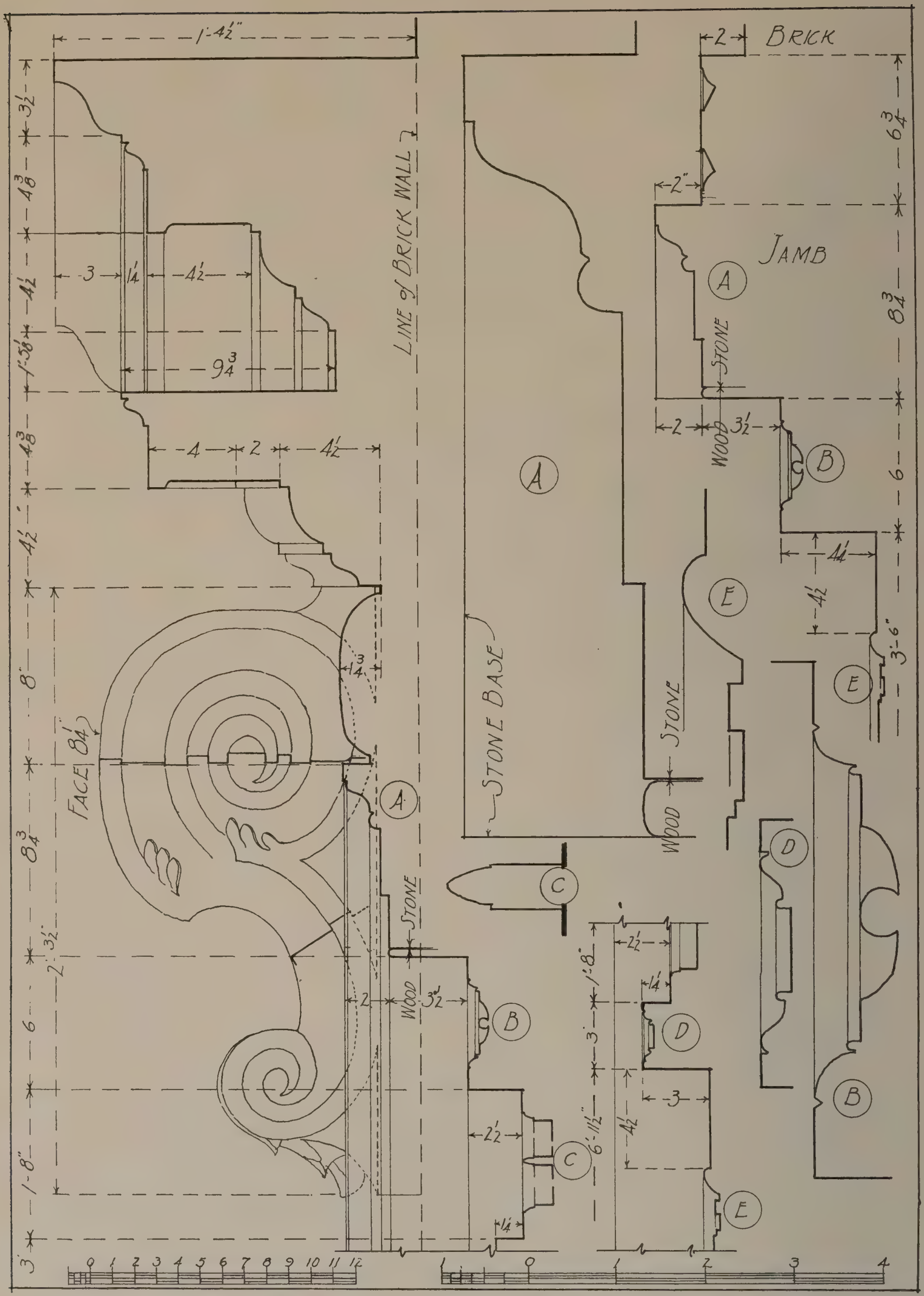
THE VICARAGE OF HAMPTON LUCY, WARWICKSHIRE, ENGLAND
Measured and Drawn by Robert M. Blackall



ENTRANCE DOORWAY

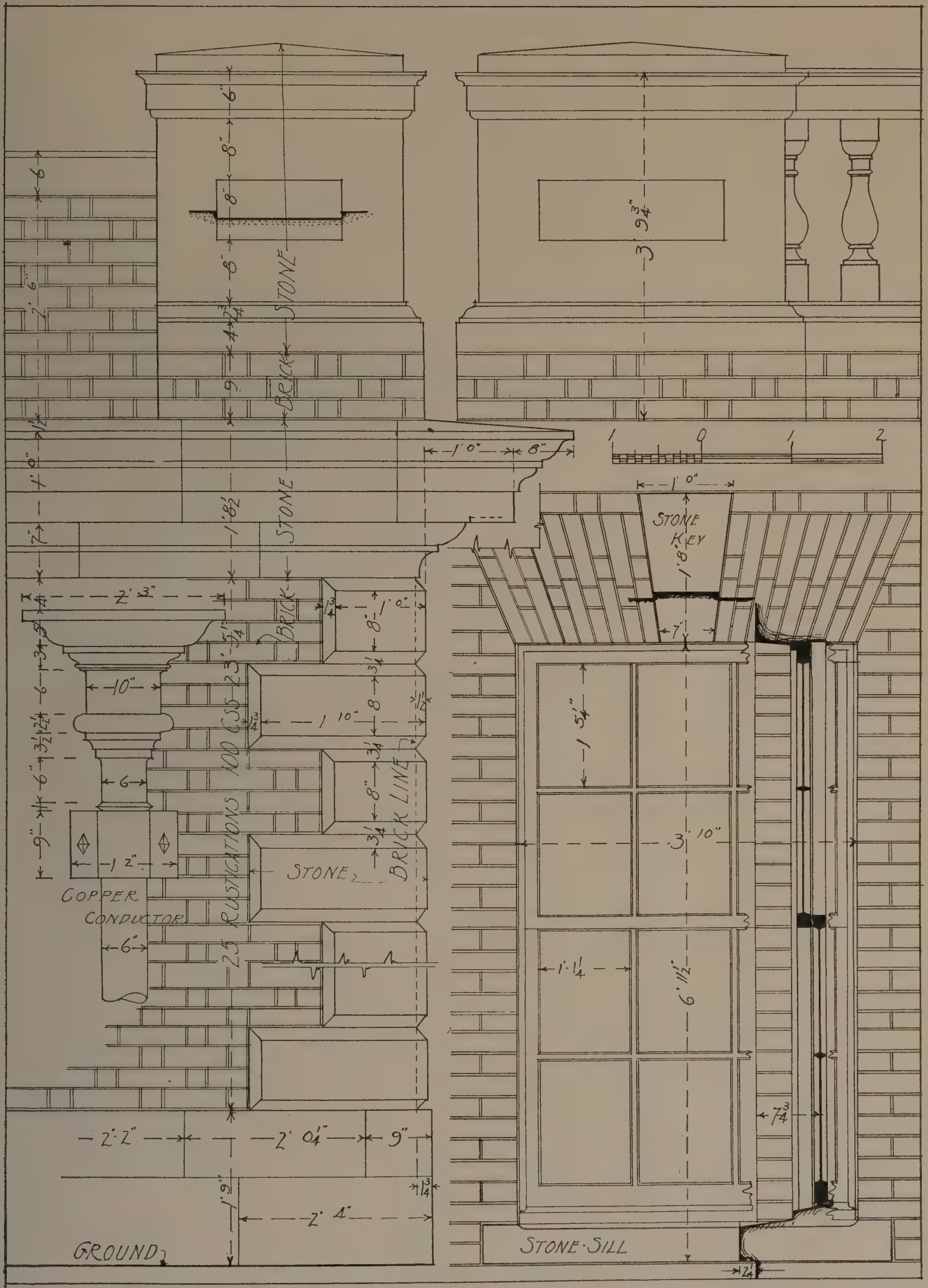
BRICKS $2\frac{1}{2} \times 4\frac{1}{4} \times 8\frac{3}{4}$ · COURSING · $2\frac{5}{8}$ to $2\frac{3}{4}$ PLAIN · RED · BRICK ·
MATERIAL of DOOR · WAY · LIGHT · GREY · COLTSWOLD · STONE
WOODWORK DARK · DULL · GREEN DATE · REIGN QUEEN · ANNE ·

THE VICARAGE OF HAMPTON LUCY, WARWICKSHIRE, ENGLAND
Measured and Drawn by Robert M. Blackall



THE VICARAGE OF HAMPTON LUCY, WARWICKSHIRE, ENGLAND

Measured and Drawn by Robert M. Blackall



THE VICARAGE OF HAMPTON LUCY, WARWICKSHIRE, ENGLAND
Measured and Drawn by Robert M. Blackall

THE WRITINGS *of* VIOLLET-LE-DUC

By Charles H. Moore

The student seeking knowledge of architecture in its various historic forms, will find in the writings of Viollet-le-Duc a mine of information of unequalled reliability. These writings are dependable above others, because the author wrote from experience at the sources, with strong native aptitude for the work, and with an unbiased mind—a mind rightly constituted for architectural investigation on lines of structure, which he rightly held to be the primary formative principle of the art. His grasp of structural principles, in their manifold applications, and his rare powers of diction, enabled him to expound them with extraordinary clearness; and to make the most technical discussions a delight to the reader.

Widely read in the literature of the subject, as well as in that which he found in any way germane to it, he drew little from this literature, because he promptly perceived that the extant monuments of passed styles are the only sources from which to draw trustworthy information. His acuteness of understanding, his thoroughness, and entire veracity of description, give his work unequalled value in the literature of architecture. On matters of structure, he speaks with authority—the authority of the truth. Though always catholic, and keenly alive to the respective merits of all phases of historic styles, his chief preoccupation was with the architectures of the Middle Ages in Western Europe—more particularly the French Gothic; and his monumental work, the *Dictionnaire Raisonné de l'Architecture Française du XI^e au XVI^e Siècle,* is a model of exposition of the noble French style on its structural side.

There are, however, qualifying considerations that should be taken account of. His temperament was so keenly scientific that he did not enough appreciate the limitations of science, and the aesthetic side of his nature was somewhat undeveloped in comparison. Moreover, he was grievously handicapped by the prevailing ignorance of all mediaeval art. From the accumulated mistaken notions of his contemporaries he could never wholly free himself, notwithstanding the far-reaching advances that his quick understanding and diligent first-hand study of the monuments enabled him to make. He was a pioneer working too much alone to avoid all mistakes. This made for some inconsistency in his estimates of the various mediaeval styles. Thus, while he had quickly recognized the distinctive nature of the Gothic of the Ile-de-France, he continued to the last, in the *Dictionnaire,* to speak of other pointed styles as if they had in principle something more or less in common with it. For instance, while on page 156, Vol. 1, he says: "Les architectes du XIII^{e} siècle en diminuant les pleins dans leurs édifices, en supprimant les murs et les remplaçant peu à peu par des à-jour," etc.—a complete recognition of the fundamentally unique structural character of the French Gothic style—says immediately after (page 157): "Pendant le XIII^{e} siècle, les deaux arts anglais et français ne diffèrent guère que dans les détails." This is the same as to say that a structure consisting of an open skeleton of stone, differs little in principle from one built wholly of heavy walls. In other words, there is no essential difference between a system composed of parts which act and react so as to maintain a perfect equilibrium, and one built on the inert principle of ponderous masses. The inconsistency of these statements is amazing in view of the fact that Viollet-le-Duc was himself the first to demonstrate the radical difference between these two modes of building. In his demonstrations of French Gothic construction, he shows complete recognition of the essential difference between it and every other style; a thing that had never been recognized before.

It should be noted, however, that he never fully grasped the beginnings of the Gothic evolution. He takes Suger's work at St. Denis as the earliest extant example of the primitive style. This was not unnatural in the circumstances. It required the labors of less gifted men to search out the remains of those obscure primitive structures in the Ile-de-France in which the seeds of Gothic architecture were germinating. A considerable number of these are now known to the few who give attention to these things, and in the light of them the earlier progressive developments that culminated in Amiens, may be fairly understood by those who will take the trouble to examine and compare them. Had Viollet-le-Duc given enough consideration to the surviving primitive works, some of which he knew, as for instance, the aforesaid apsidal aisle of Morienval and the choir and apse of St. Germer de Flaix, he would not, I think, have imagined that the apse of St. Denis was the sole extant example of the beginnings of Gothic architecture.

With respect to the decline of Gothic art, as with its beginning, Viollet-le-Duc was a good deal misled by the crude notions that prevailed in his time, and because of this he did not perceive how soon the genuine Gothic style began to give way. For example, he says (p. 157, Vol. 1): "Jusqu'à la renaissance aucun elément n'est venu en France retarder ou modifier la marche de l' architecture; elle s'est nourrie de son propre fonds, abusant des principes, poussant la logique au point de torturer la méthode à force de vouloir la suivre en tirer toutes les conséquences." Thus, though admitting abuse of its principles, he affirms continuous progress on its own lines—making abuse to consist only in pushing the logic of its principles to its full consequences. He fails to see that the first changes which mark the decline of Gothic architecture consist in violating, not in pushing to extremes, the logic of the pure style. We find, as I have elsewhere said, this violation already manifested in the choir of Amiens—where the irrational novelty of lighting the triforium involves the introduction of a vicious form of roof over the aisle. This roof is vicious in principle because it is tortuous. The normal form of an aisle roof being, like that of the nave, a simple leanto—which promptly sheds the water of rainfall; whereas this choir aisle roof is shaped into a series of low pyramids, the inner sides of which throw the water into a gutter against the triforium passage. Thus it will be found in all cases that the decadence of Gothic art is marked by violation, not by extreme application, of its distinctive principles. And we find in this choir further violation of genuine Gothic principle, in the crooked gables worked in relief over the arches of the triforium arcade of the interior. These are capricious and incongruous superficialities, not in any sense consequences of any logic of Gothic principles. They are opposed to these principles—for a gable over an arch in an interior has no reason for being, since there is no rainfall here calling for protection of the arch from drip. In true French Gothic, projecting gables over arches are confined to the outside of the building.

The further departure from Gothic principles found in the vaulting over the crossing is, I believe, an interpolation, thus it does not belong in the category of early departures from genuine Gothic principles; but it may be remarked here as a form that became common in the decadent style. This vault violates the normal principles in having superfluous ribs which divide it into sixteen parts, instead of only four. It was by such things that the decline of Gothic art arose. Therefore it cannot at all be said with Viollet-le-Duc, that down to the Renaissance, the Gothic style advanced along its own proper lines, merely pushing its logic to extremes. Yet while affirming this, the French master does often recognize the decadent character of the later Gothic, saying, for instance (Ibid. p. 157): "C'est sur les monuments de cette époque qu'on a voulu longtemps juger l'architecture dite *gothique*." But while thus admitting the decadence, he still leaves uncorrected the affirmation that there was no break in the progress of the Gothic style until the Renaissance.

Yet notwithstanding this, he fully grasped the altogether distinctive nature of the developed French style; for this is implicit in what he says, as quoted above, that in the French art, walls are eliminated, so that the building becomes a stone framework for the support of vaulting—as it does not in any other style. But the full implication of this he never frankly proclaimed, though it would seem that he must have realized it. In his investigations of the monuments, his quick sense of functional meaning in every form and adjustment of members, enables him to lay hold of things never before grasped by writers on mediaeval architecture; and in the article *Construction* (Vol. 4) the anatomy of the Gothic system is analyzed, expounded, and graphically illustrated, in a manner wholly new to the literature of the subject.

But his handicaps, above spoken of, still follow him, and not seldom lead him into palpable inconsistencies. Thus one statement not seldom negatives another—as, for example, the statement on page 141 (Vol. 1) that from the death of Philippe Auguste the Gothic movement was followed everywhere, is quite opposed by the affirmation (p. 156), that in the Gothic style walls are suppressed and their place taken by voids. For everyone can see that no such construction as this was ever followed outside of the Ile-de-France and its near neighborhood. But whatever be the shortcomings of these writings, it remains true that they contain the first recognition of what differentiates the French art of the Midle Ages from all other; and it appears to me passing strange that the writer should not have emphasized the fact that this great art constitutes a genus of incomparable nobility, under which are two species, and manifold particular forms of species. The species are what may be called the uniform and the alternate. The uniform being characterized by the four-celled form of vault, giving rise to a uniform series of supporting piers, while the alternate has a six-celled vault calling for an alternation of great and small piers. Both forms of vault have salient supporting ribs; but while the uniform system has three ribs springing regularly from each pier in the series, in the alternate system three ribs spring, as before, from each great pier, and only one from each small pier.

The varieties of species are without limit. No two works are alike. There are not only differences of plan, as single or double aisles, or no aisles at all; of apsidal aisles—which may be single or double, or again, with no aisles at all; and where there are aisles, they may be uniform on the whole circuit of the apse, or may have a larger one on the axis. Both apses and chapels may be either semicircular on plan or polygonal, and so forth. In its integrity, no chapels occur on the straight sides of the building. Where they are found—as in the nave of Amiens—they are interpolations considerably posterior to the original construction. Other specific differences, as those of proportions, whether of parts, or of the whole edifice, or of forms and adjustments of structural members; of profilings, of foliations, or of sculpture of human or animal figures, are equally constant. Yet with this endless variety, every Gothic building conforms to the distinctive principles of the genera and species to which it belongs.

These things have all been noted and extensively illustrated by Viollet-le-Duc; though he has not put the matter in just this form.

There is, however, one quality common to all art of the Middle Ages, which he has taken little account of, namely, the irregularity of everything, whether structural or ornamental; which means that it is all hand work, and manifests the vital spirit of man, and the natural unsteadiness of his hand and the inexactness of his eye. The fact of this irregularity has been casually remarked by some writers, but its all-embracing significance has been recognized, so far as I know, by Ruskin alone among writers on art. This irregularity of free-hand execution is a distinctive mark of living art of any kind in contradistinction to the mechanical unformity of what is produced by machinery. Let the student of mediaeval architecture examine this matter well. He will find that a building of the Middle Ages is irregular in every particular, from largest to smallest, and often surprisingly so. These irregularities are not defects, they are signs of life; and so are constant in every living thing. Mathematically exact symmetry is unknown in nature, from microscopic atoms to the orb of earth itself. No leaf has its opposite sides alike, and the parts of the human body are equally irregular. It should, however, be noted that in old buildings, the irregularities of execution are more or less complicated with those which arise from the vicissitudes of time—such as settlements or oblique pressures, developed either from defective building or from unequal subsidence of the ground. It is impossible, in many cases, to discover the exact causes, so as to assign to each irregularity its true origin.

Viollet-le-Duc's mind was more scientific than aesthetic. Aesthetic feeling was not strong in him. His wide acquaintance with ancient monuments—even those of the French Gothic style—appears never to have awakened in him a high degree of emotional appreciation as works of art. His architectural enthusiasms were those of the logician rather than the artist. On this account he was not well fitted for dealing properly with the care of historic monuments—so many of which were entrusted to his so-called restoration—which was his chief work in the practice of architecture. Thus many of the great French cathedral churches and other mediaeval buildings of France, have suffered grievously at his hands. The drastic demolition and rebuilding of greater or less parts of such buildings on modern mechanical lines that has taken place since the middle of the last century is due mainly to his influence. The damage thus wrought to the world's architectural patrimony is incalculable; and is, as I have elsewhere said, greater than that which has resulted from natural decay.

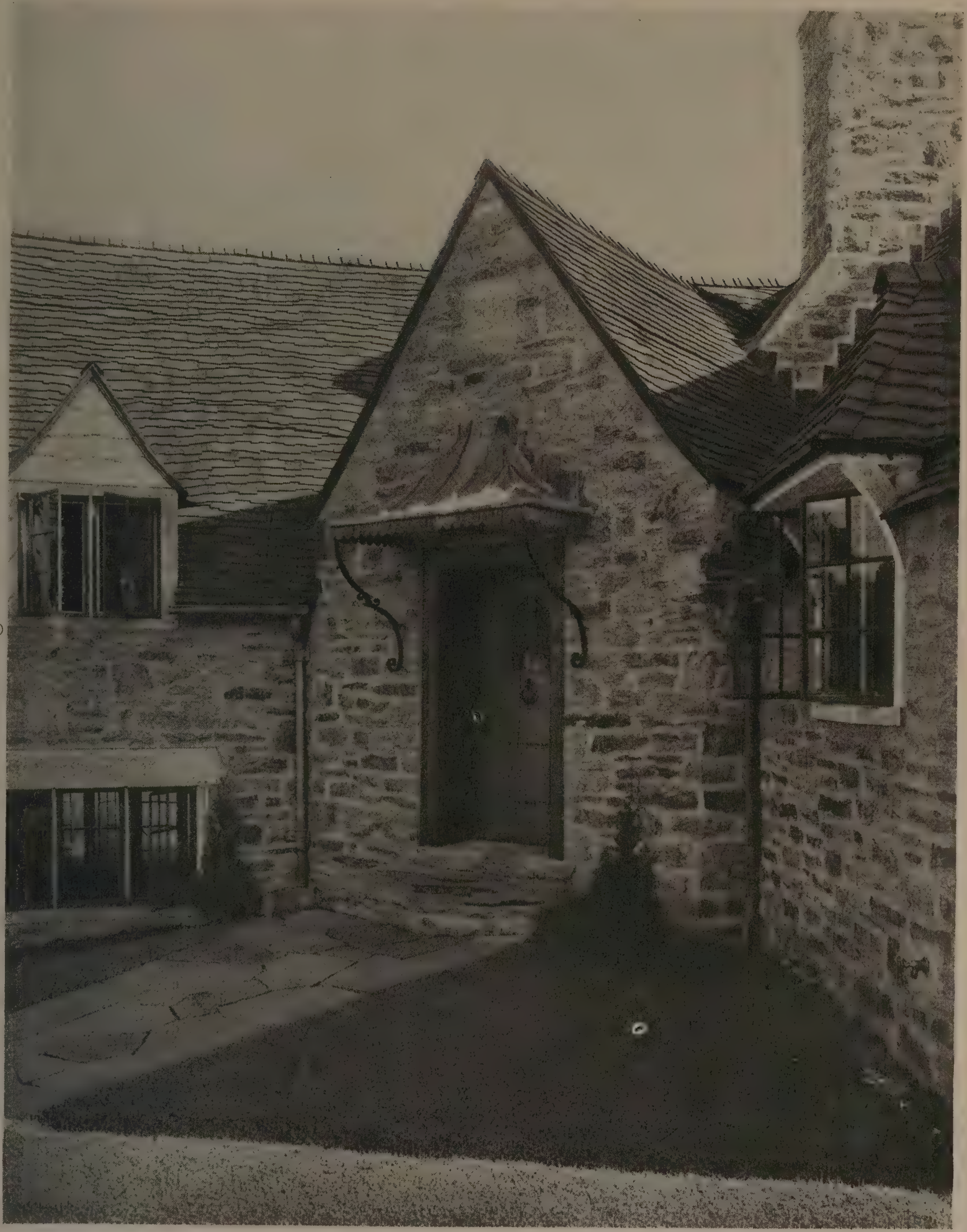
As for the graphic illustrations which add so greatly to the value of these writings, it may be said that Violiet-le-Duc's incomparable skill as a draughtsman enabled him to explain things that were never before made so clear. It should, of course, be understood that the purpose of these illustrations is purely explanatory. They are not intended to be pictorial in the sense of calling up the ocular appearances of the things represented. This is an important consideration. The contemplation of mechanical drawings, without making allowance for their purely explanatory purpose, and without familiarity with the monuments, tends to fix in the mind a wrong impression of how ancient buildings really look; for, as I have said, mediaeval work has nothing of the character of modern work. The T square and the ruling pen give no impression of the look of the work of the Middle Ages.

The mind of Viollet-le-Duc had wide range and embraced many fields. He was a competent geologist, and many of his geological drawings are remarkable even from a pictorial point of view. The large ones in the galleries of the Trocadéro in Paris ought to be better known than they are. The genius of Viollet-le-Duc and that of Ruskin afford an instructive contrast. There is between these two great contemporaries of the past century a strong kinship as well as a fundamental difference. Both were keenly concerned with architecture on the one hand, and with earth formations and the flora and fauna of nature on the other. But while Viollet-le-Duc dealt scientifically with principles of structure in these things, the prime motive with Ruskin was to set forth the beauty of them. The one was concerned with physical facts. The other with ocular impressions.

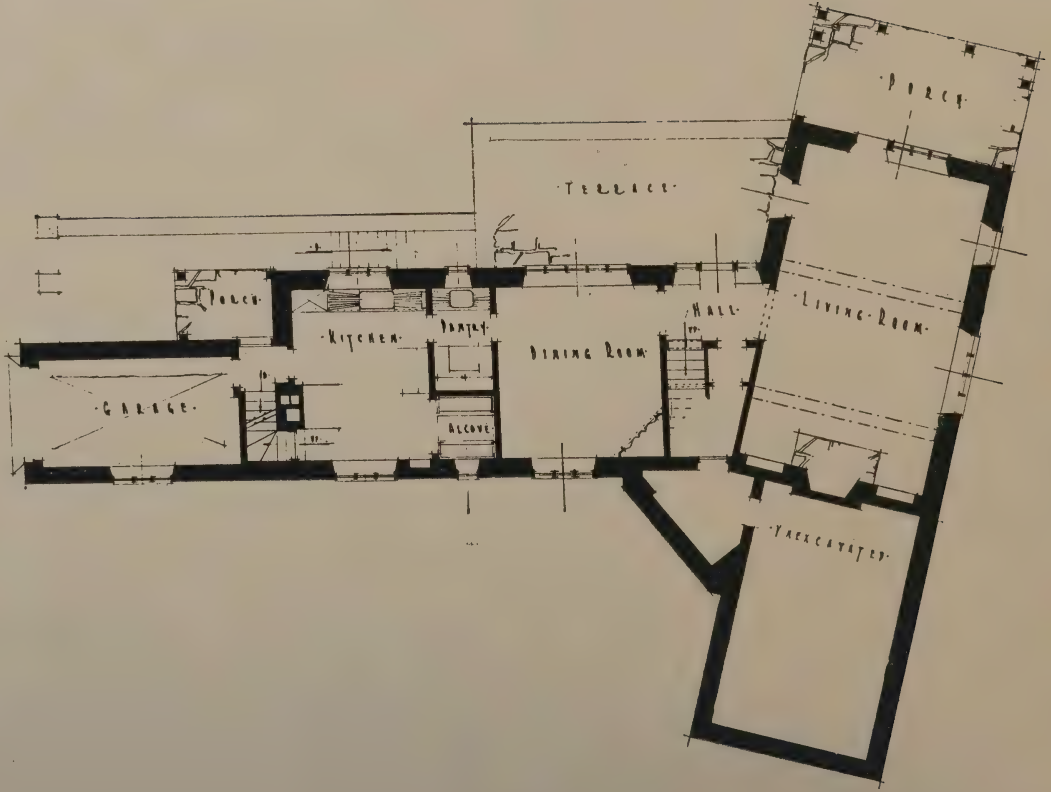
Sketch by John Vincent
ENTRANCE TO A RESIDENCE AT RYE, N. Y.
Hobart Upjohn, Architect

PORTFOLIO

CVRRENT · ARCHITECTVRE



RESIDENCE OF WALDO SHELDON, ESQ., WILSON POINT, SOUTH NORWALK, CONN.
Frank J. Forster, Architect



First Floor Plan
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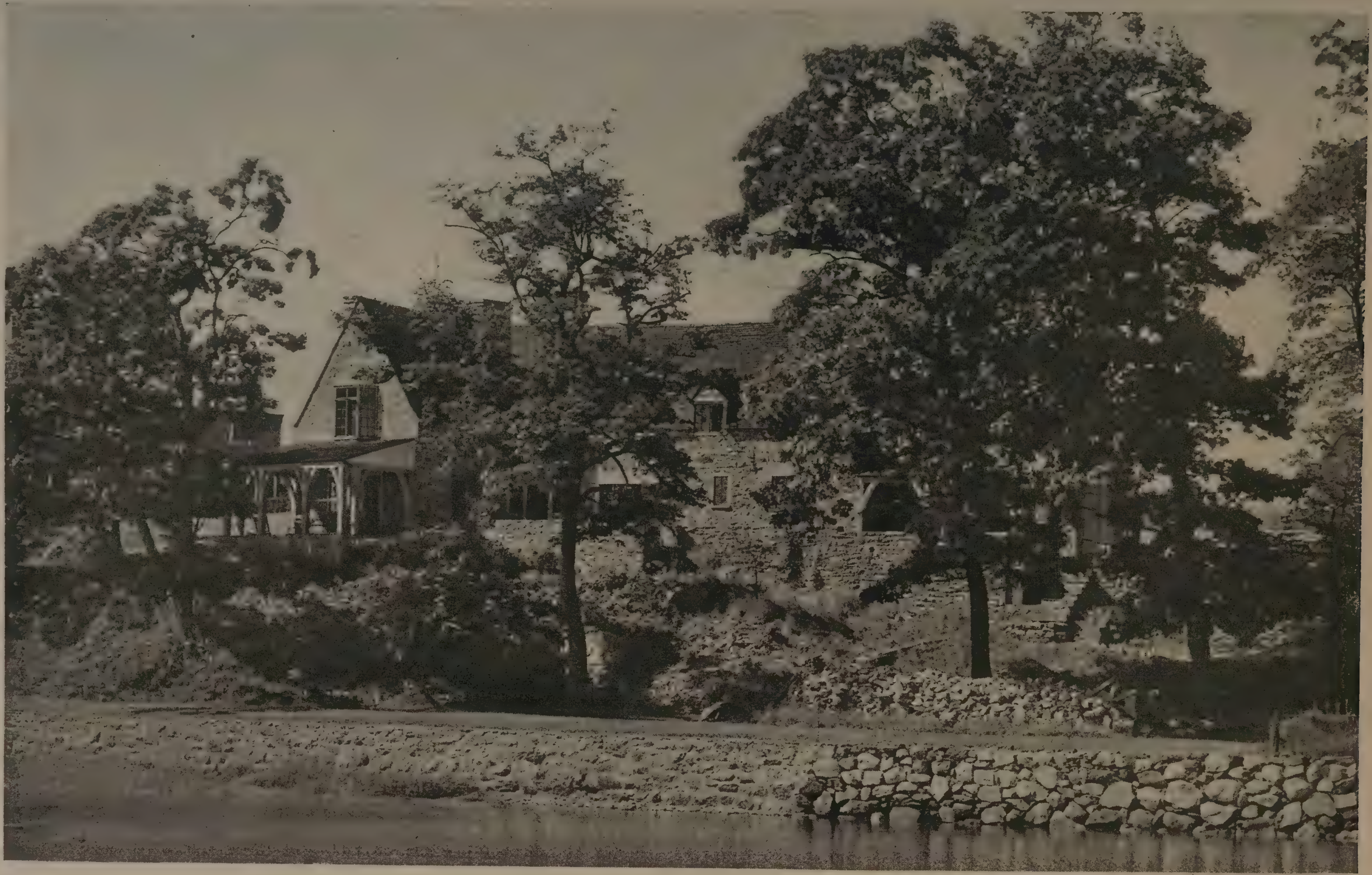
Frank J. Forster, Architect



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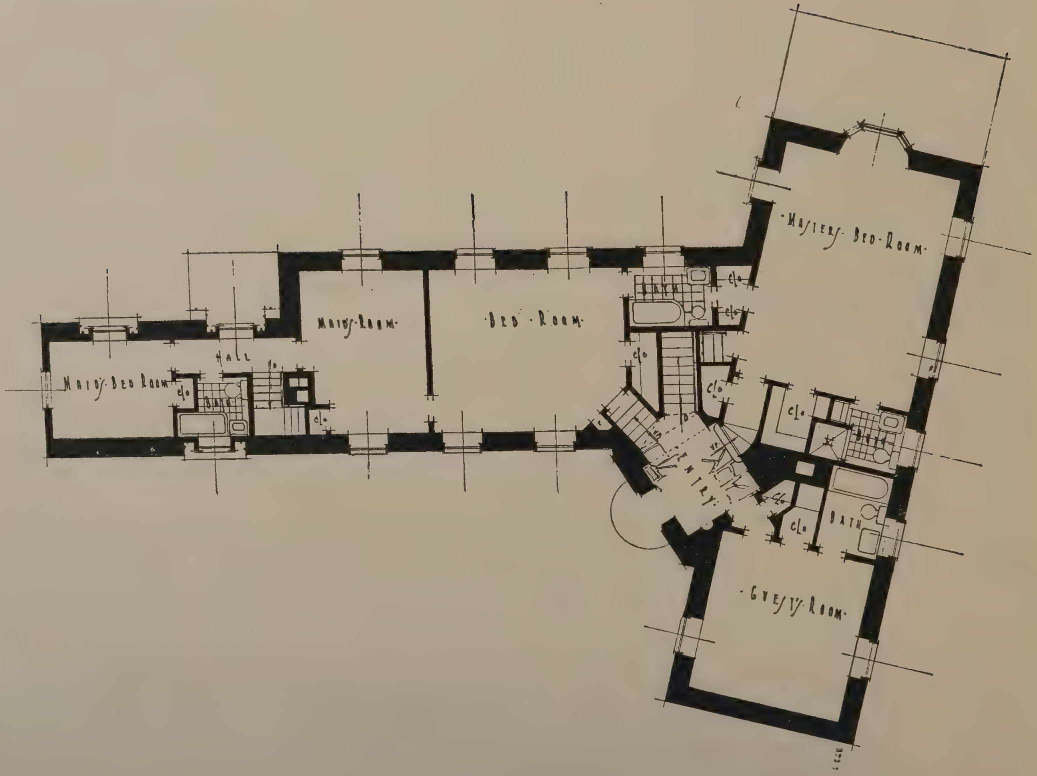
Frank J. Forster, Architect



Second Floor Plan
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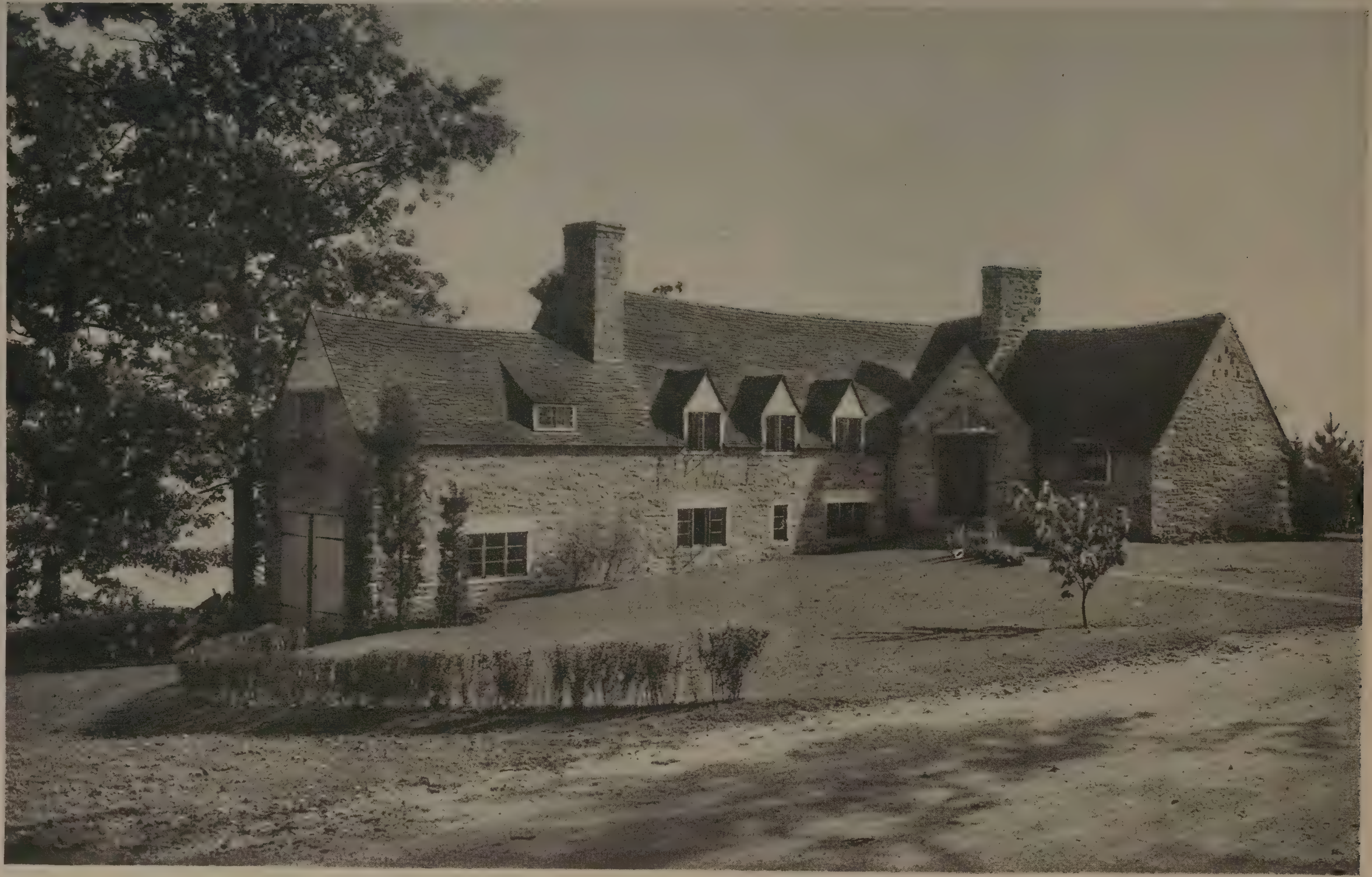
Frank J. Forster, Architect



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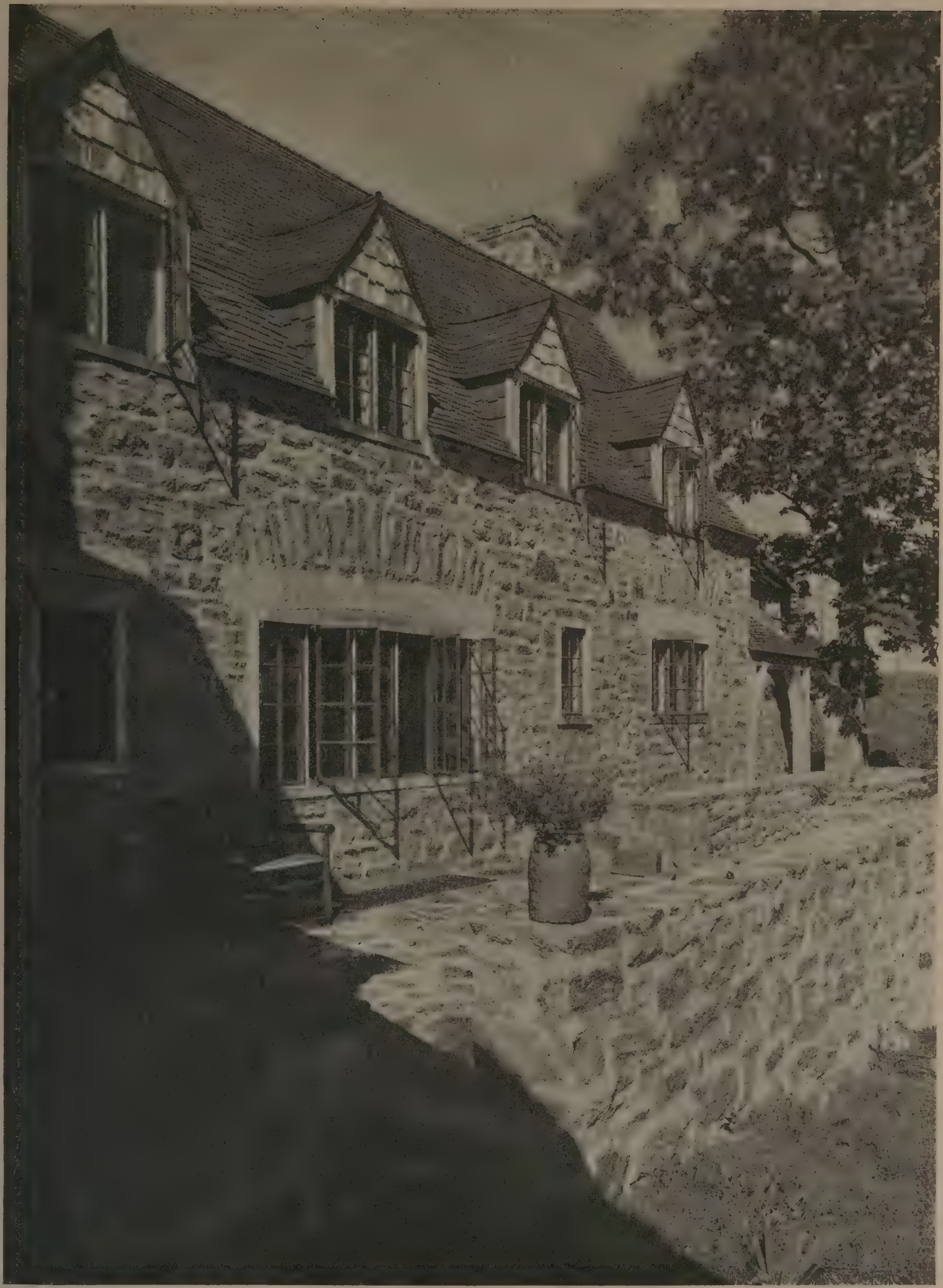
Frank J. Forster, Architect



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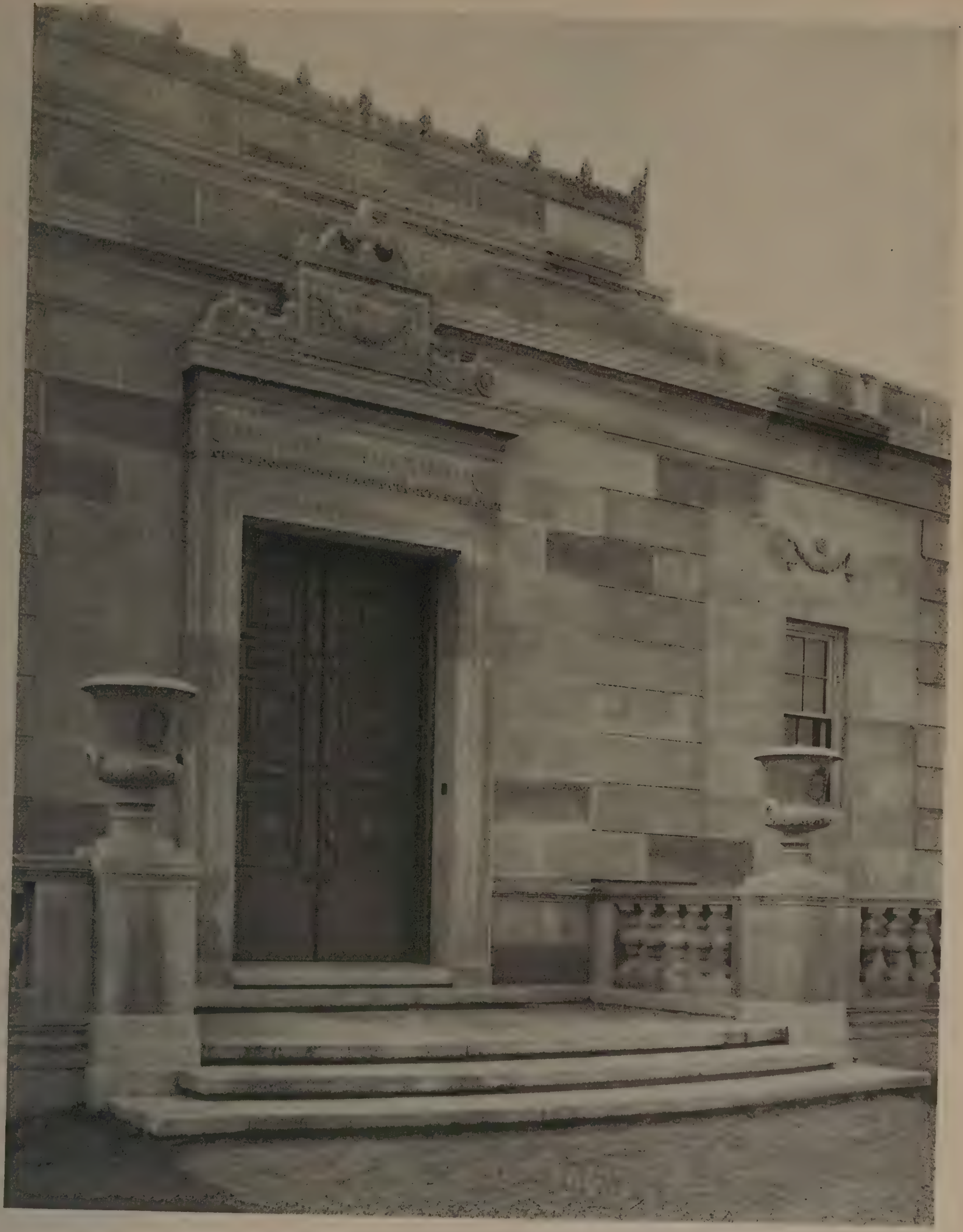
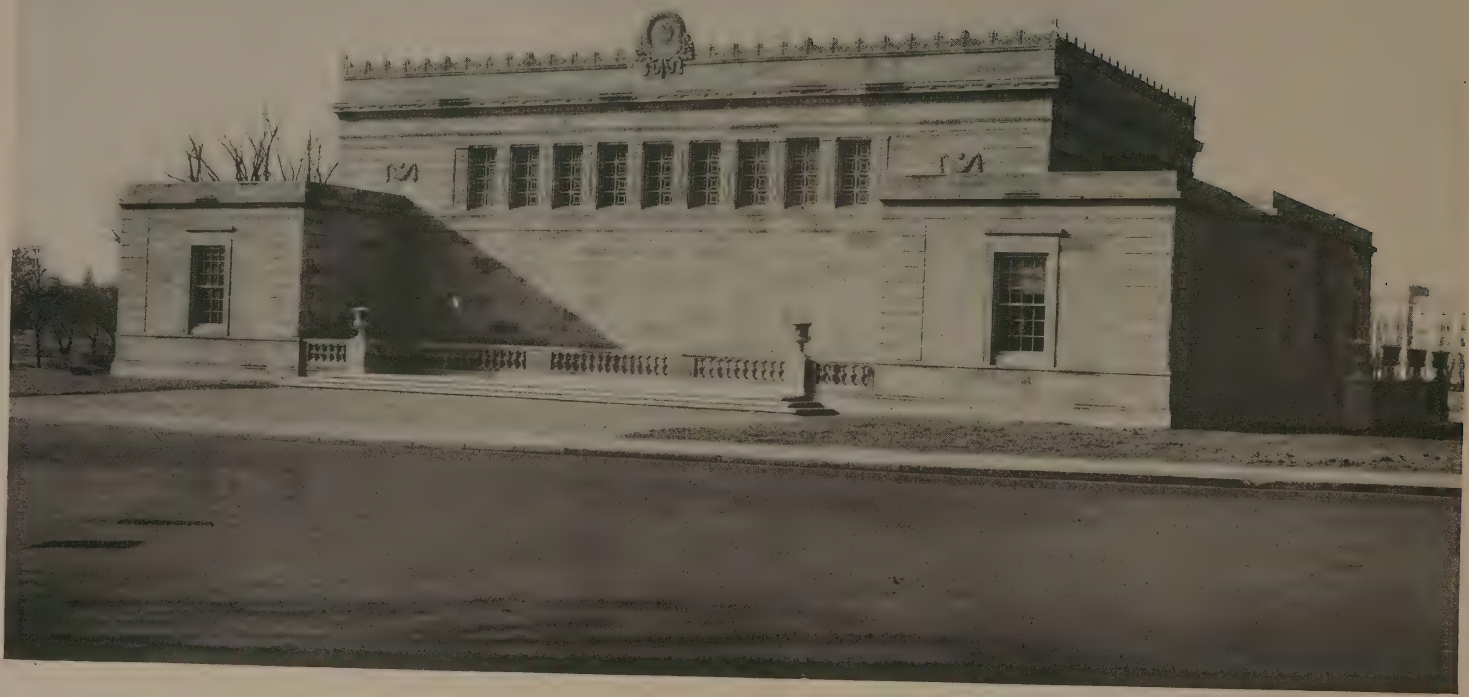
Frank J. Forster, Architect



FIRE ALARM HEADQUARTERS BUILDING, BOSTON, MASS.
O'Connell & Shaw, Architects



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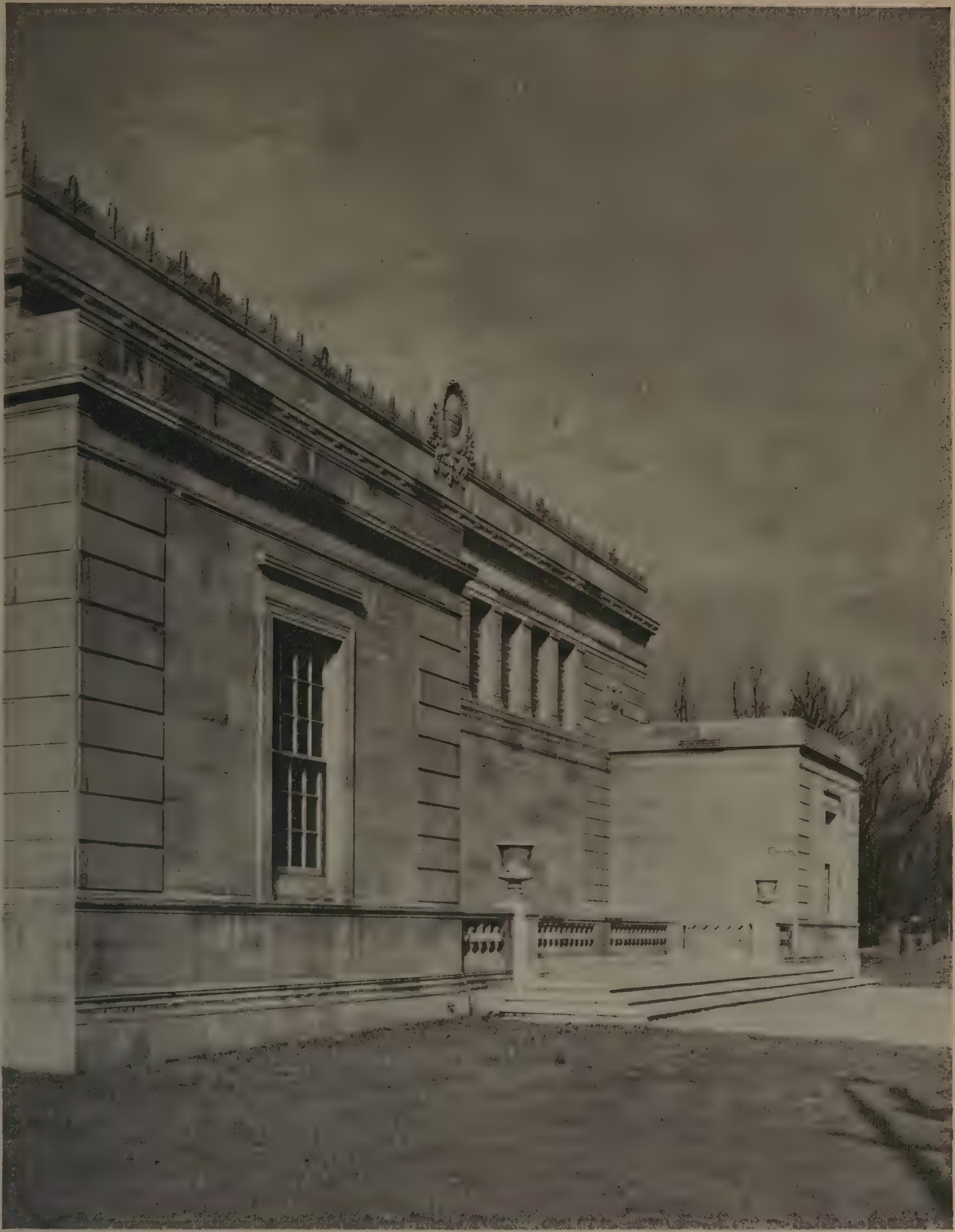
O'Connell & Shaw, Architects



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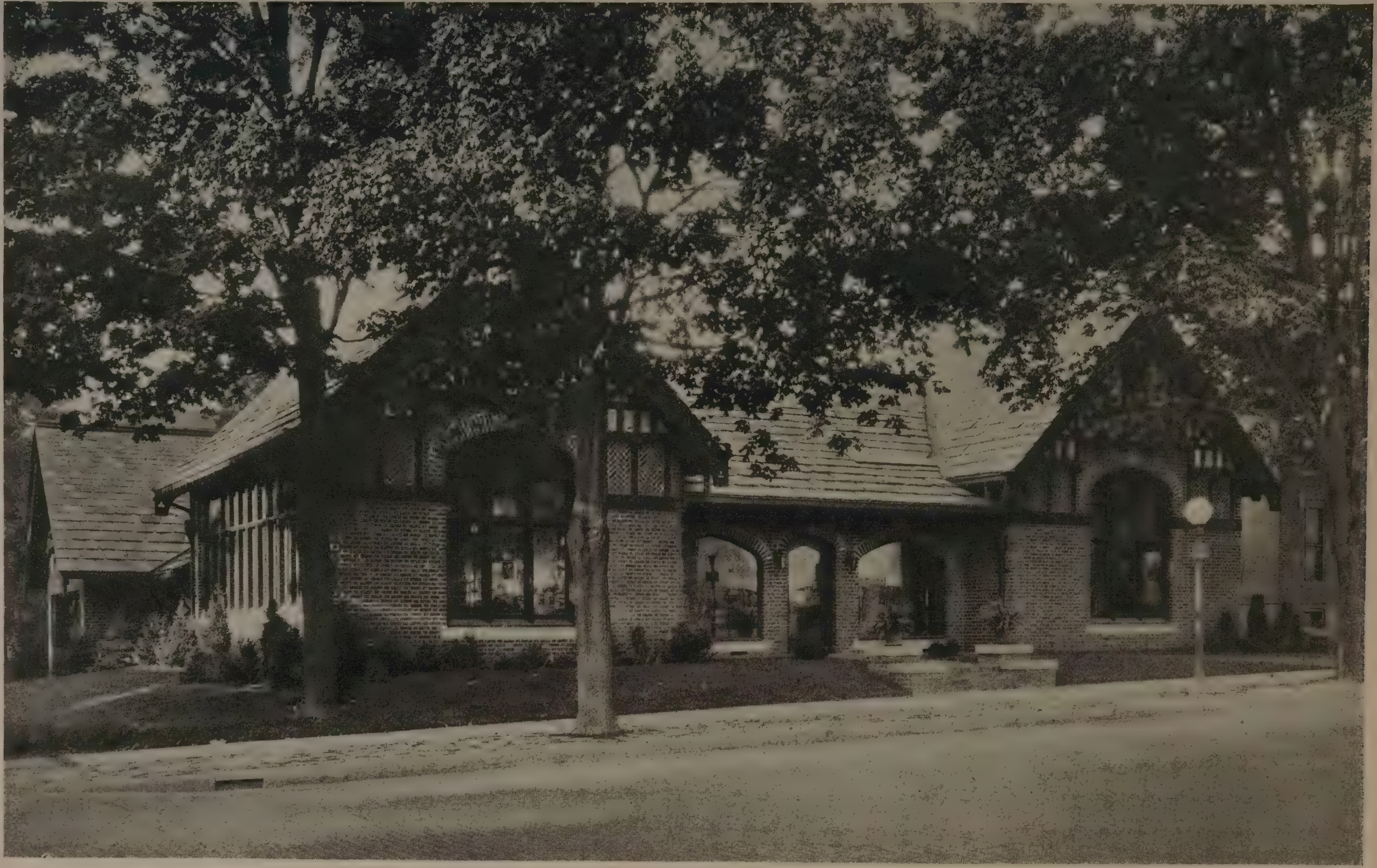
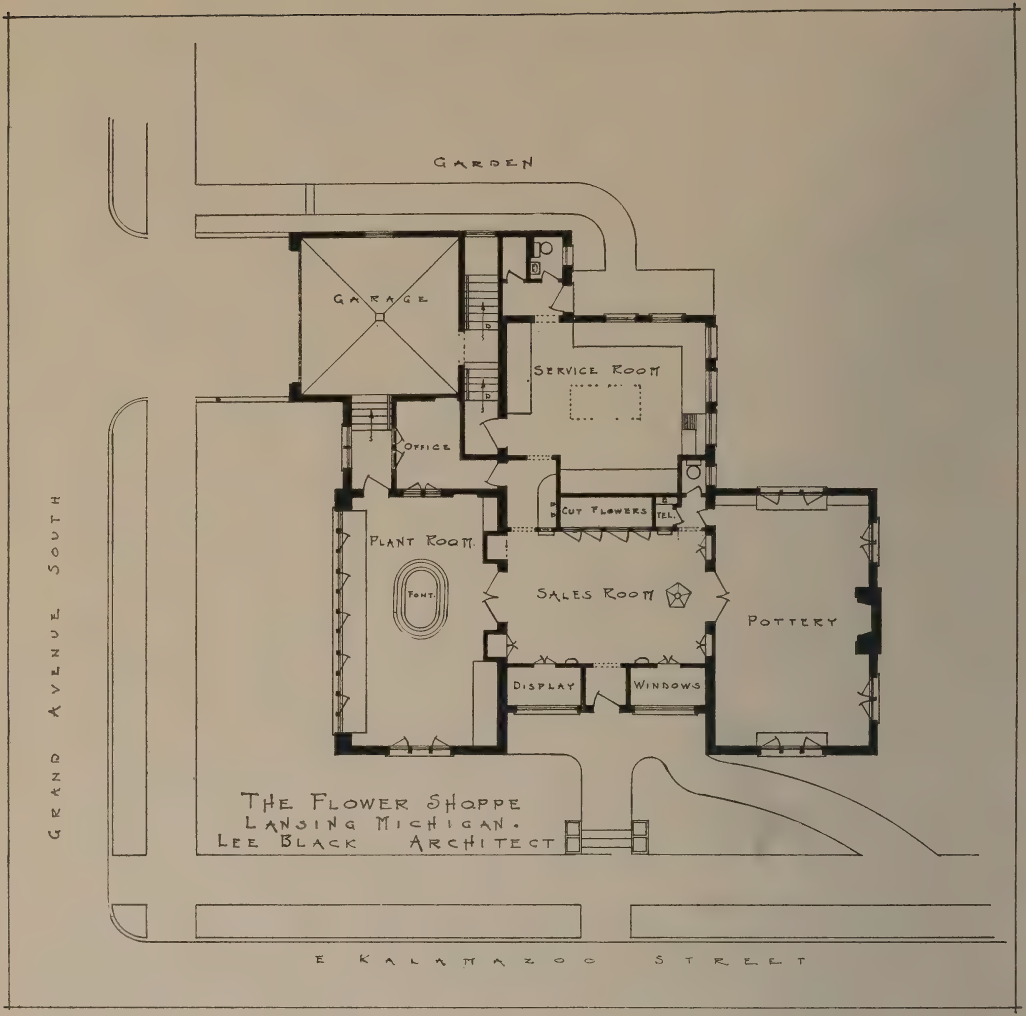
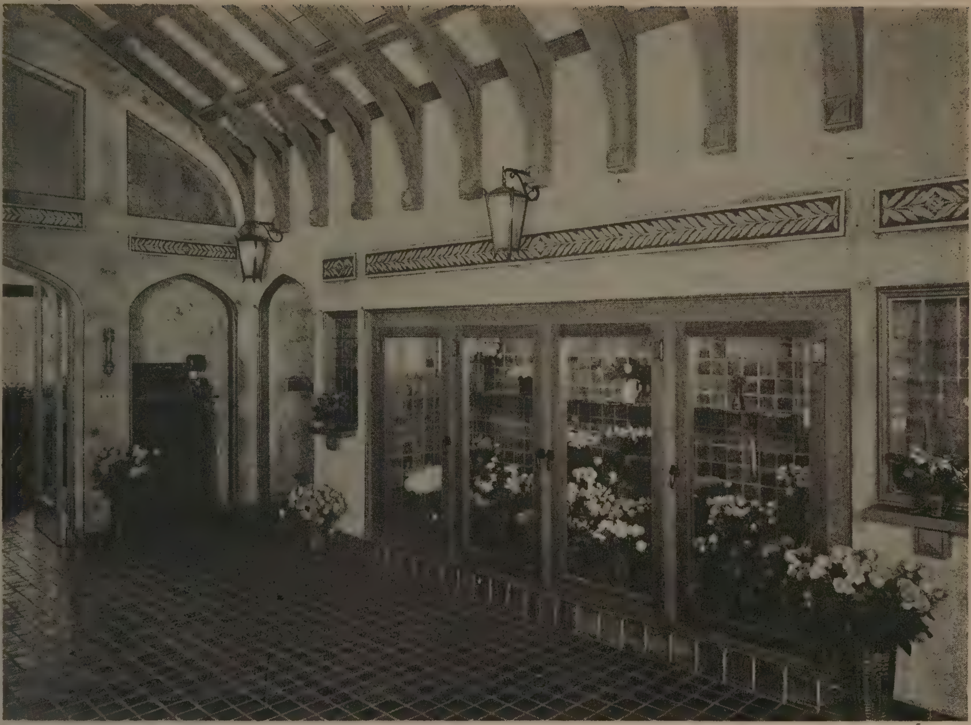
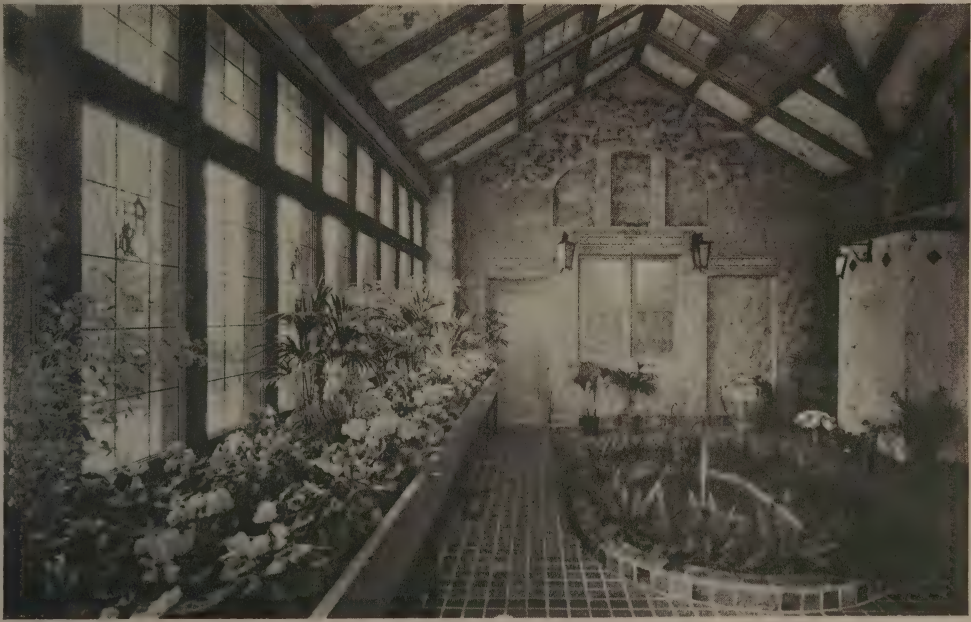


THE FLOWER SHOPPE, LANSING, MICHIGAN

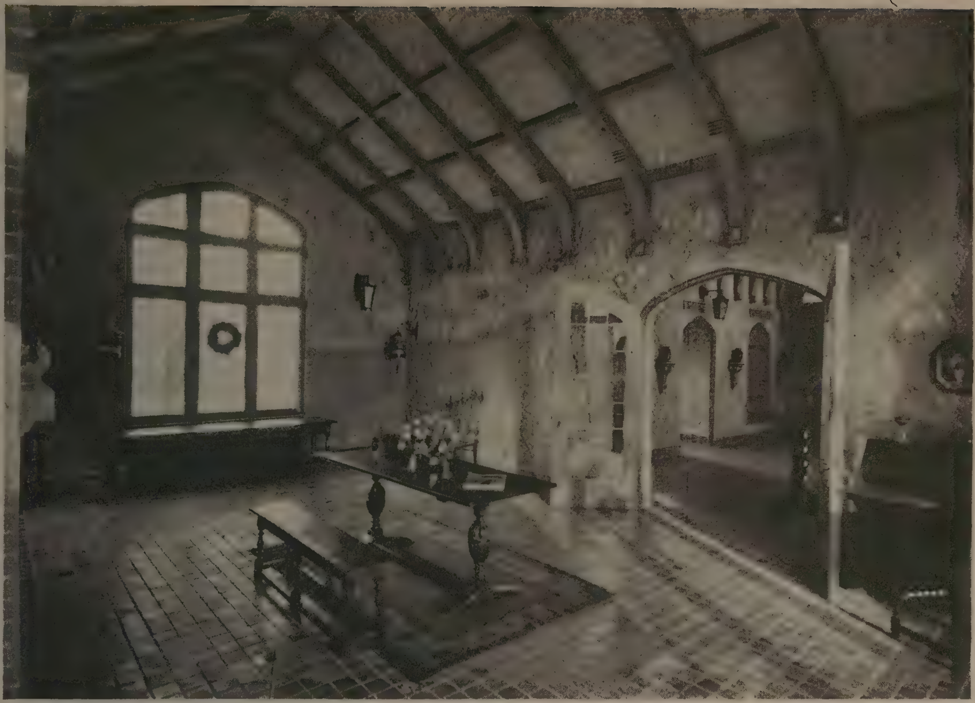
Lee Black, Architect

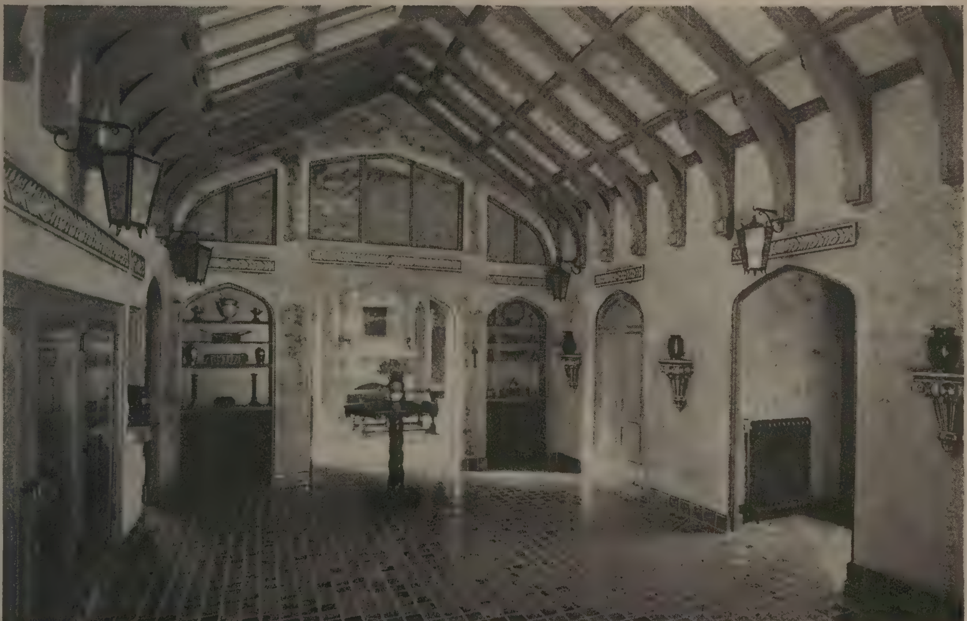

GARDEN
GARAGE
SERVICE ROOM
OFFICE
PLANT ROOM
FONT.
CUT FLOWERS
TEL.
SALES ROOM
POTTERY
DISPLAY
WINDOWS
GRAND AVENUE SOUTH
THE FLOWER SHOPPE
LANSING MICHIGAN.
LEE BLACK ARCHITECT
E KALAMAZOO STREET



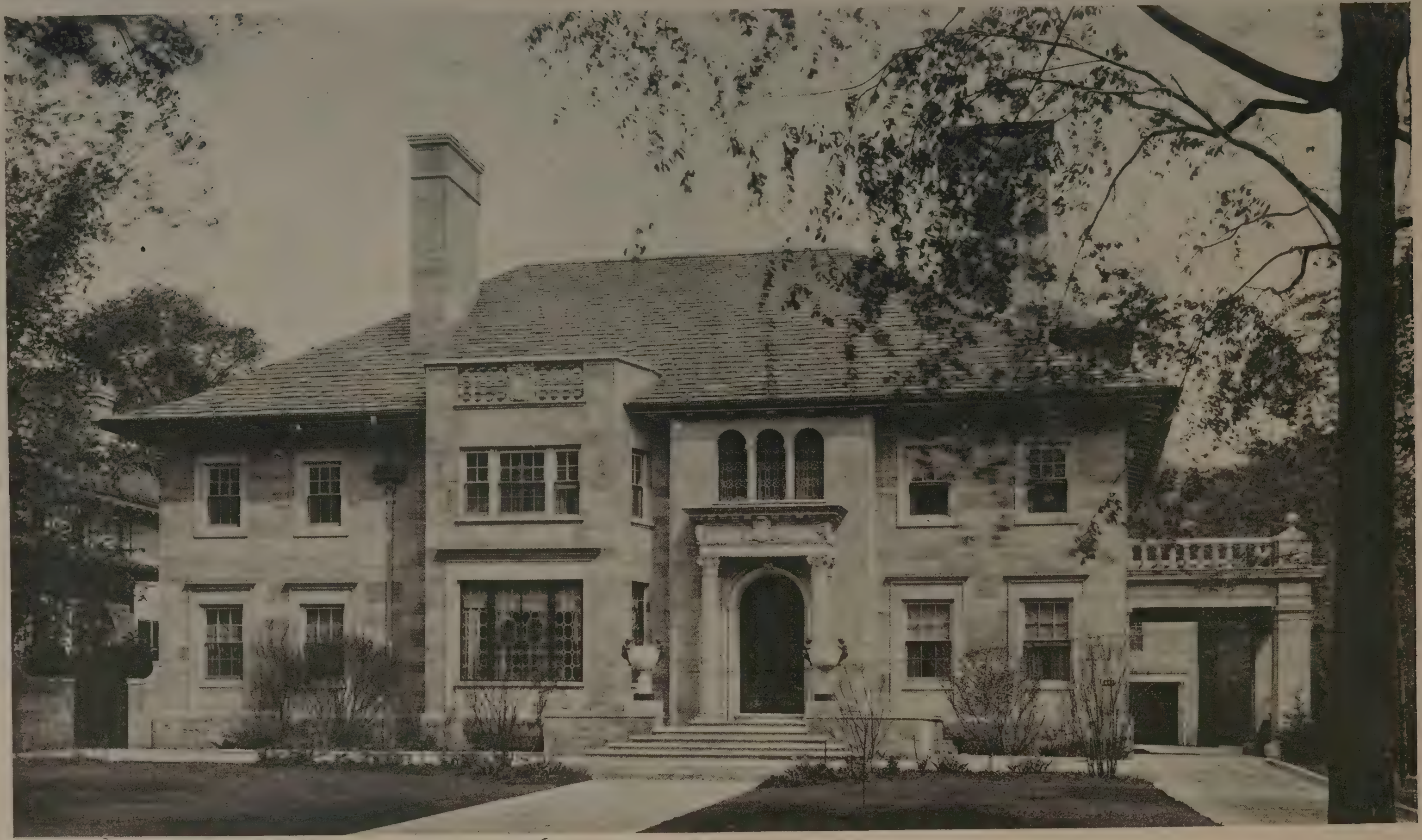


THE FLOWER SHOPPE, LANSING, MICHIGAN
Lee Black, Architect

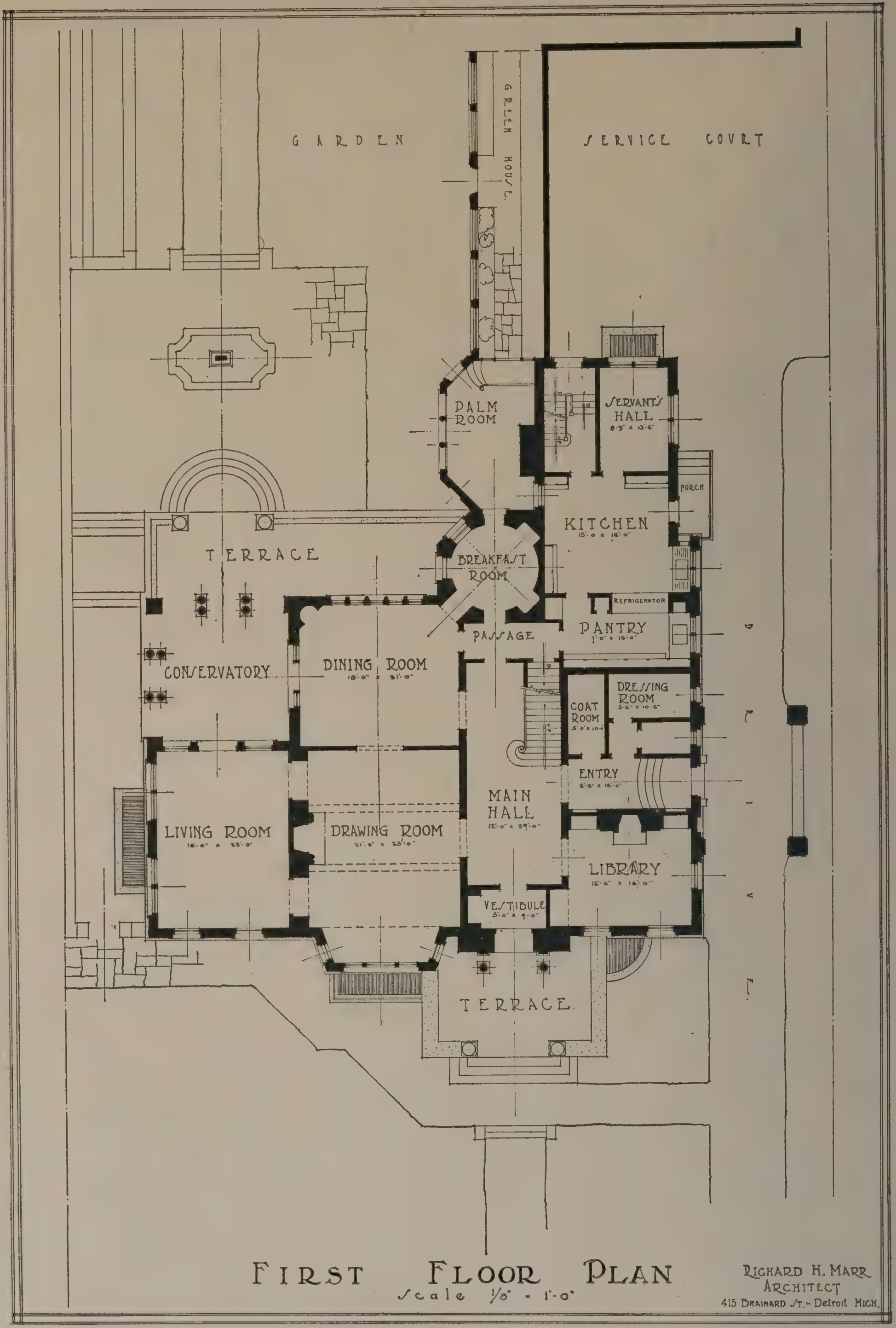




THE FLOWER SHOPPE, LANSING, MICHIGAN
Lee Black, Architect

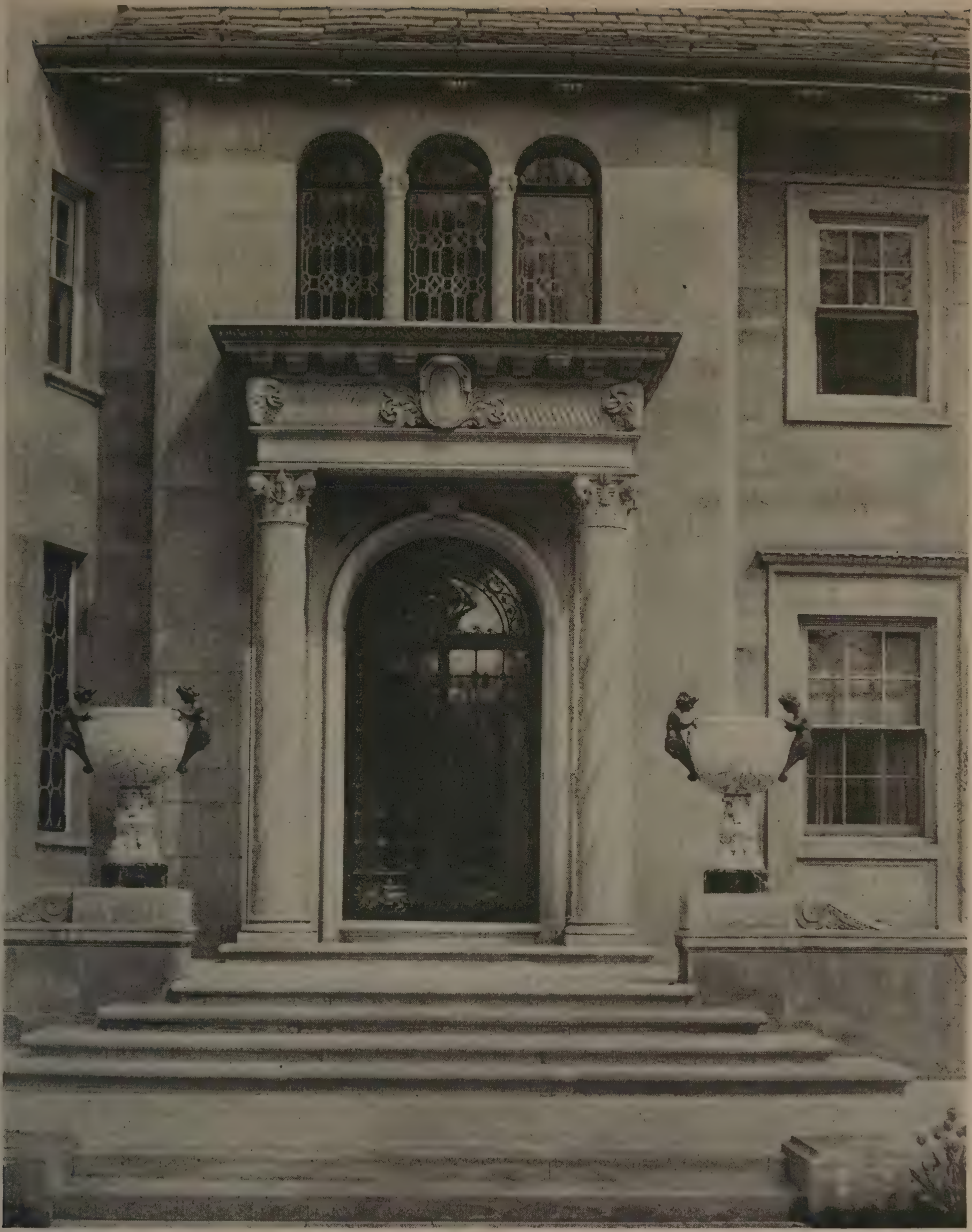


RESIDENCE OF EDWARD F. FISHER, ESQ., DETROIT, MICHIGAN
Richard H. Marr, Architect
Bryant Fleming, Landscape Architect

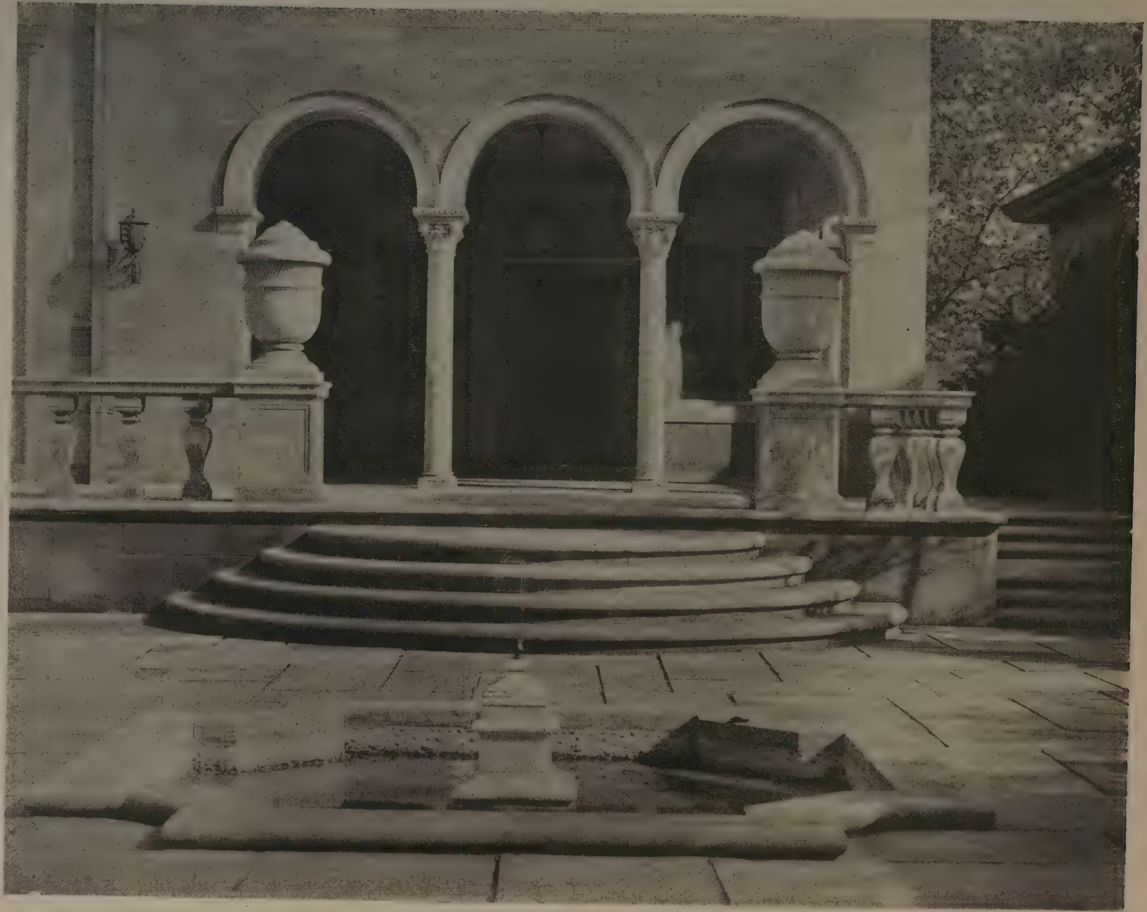


FIRST FLOOR PLAN
Scale 1/8" = 1'-0"

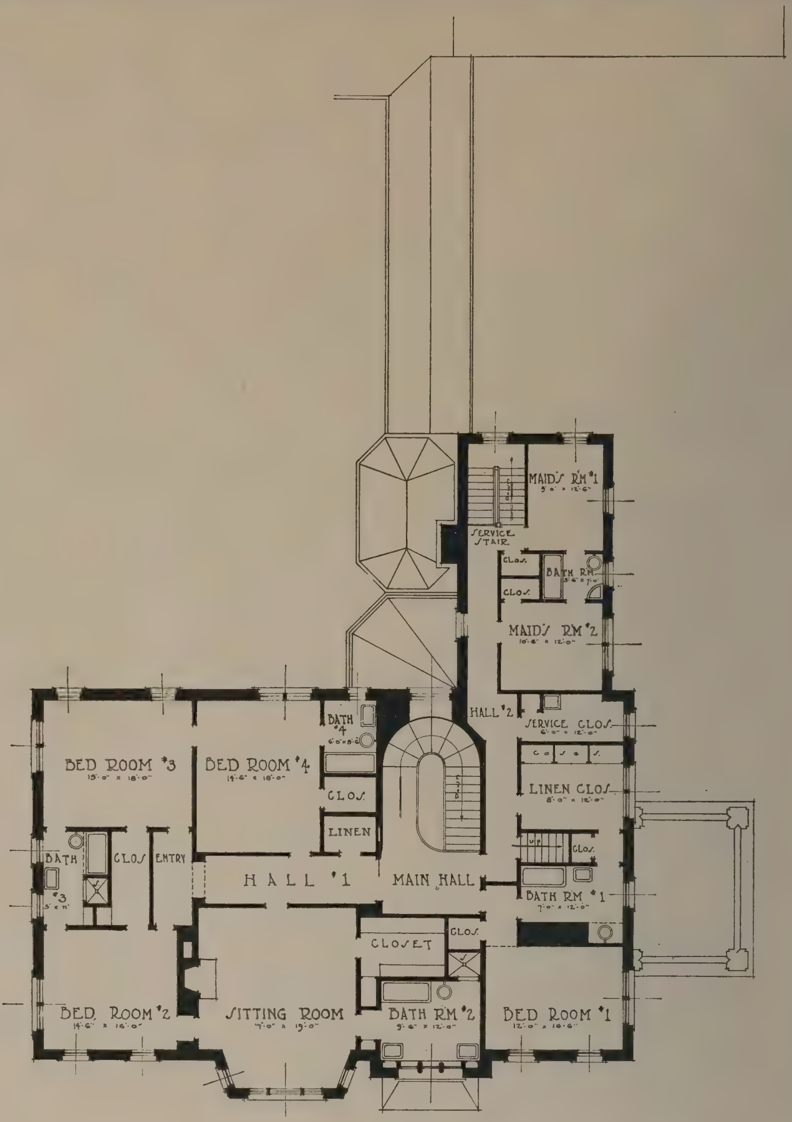
RICHARD H. MARR
ARCHITECT
415 BRAINARD ST. – Detroit MICH.



RESIDENCE OF EDWARD F. FISHER, ESQ., DETROIT, MICHIGAN
Richard H. Marr, Architect

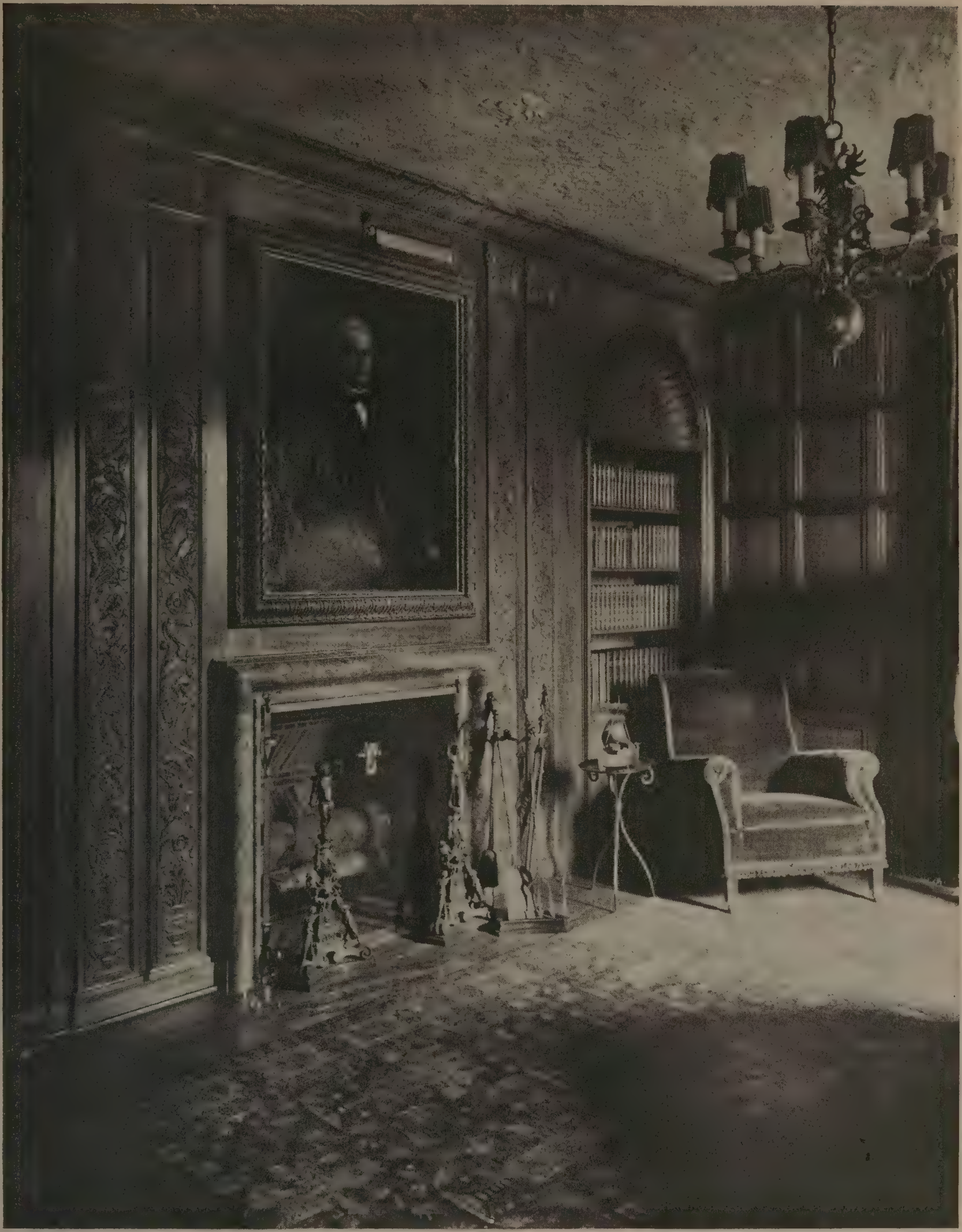


RESIDENCE OF EDWARD F. FISHER, ESQ., DETROIT, MICHIGAN
Richard H. Marr, Architect

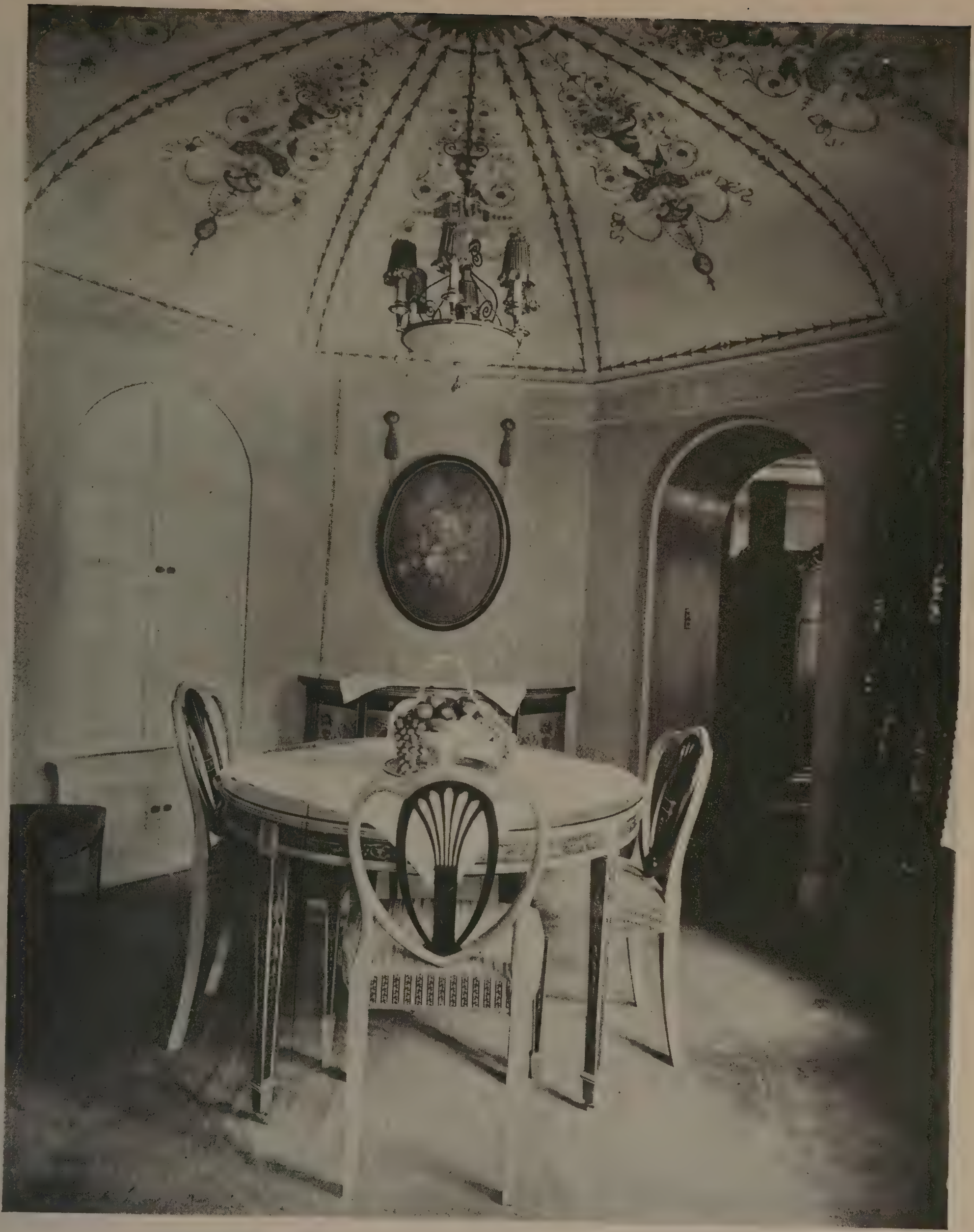


SECOND FLOOR PLAN
Scale 1/8" = 1'-0"

RICHARD H. MARR.
ARCHITECT.
415 BRAINARD ST. DETROIT MICH.



RESIDENCE OF EDWARD F. FISHER, ESQ., DETROIT, MICHIGAN
Richard H. Marr, Architect
William Wright Company, Decorators



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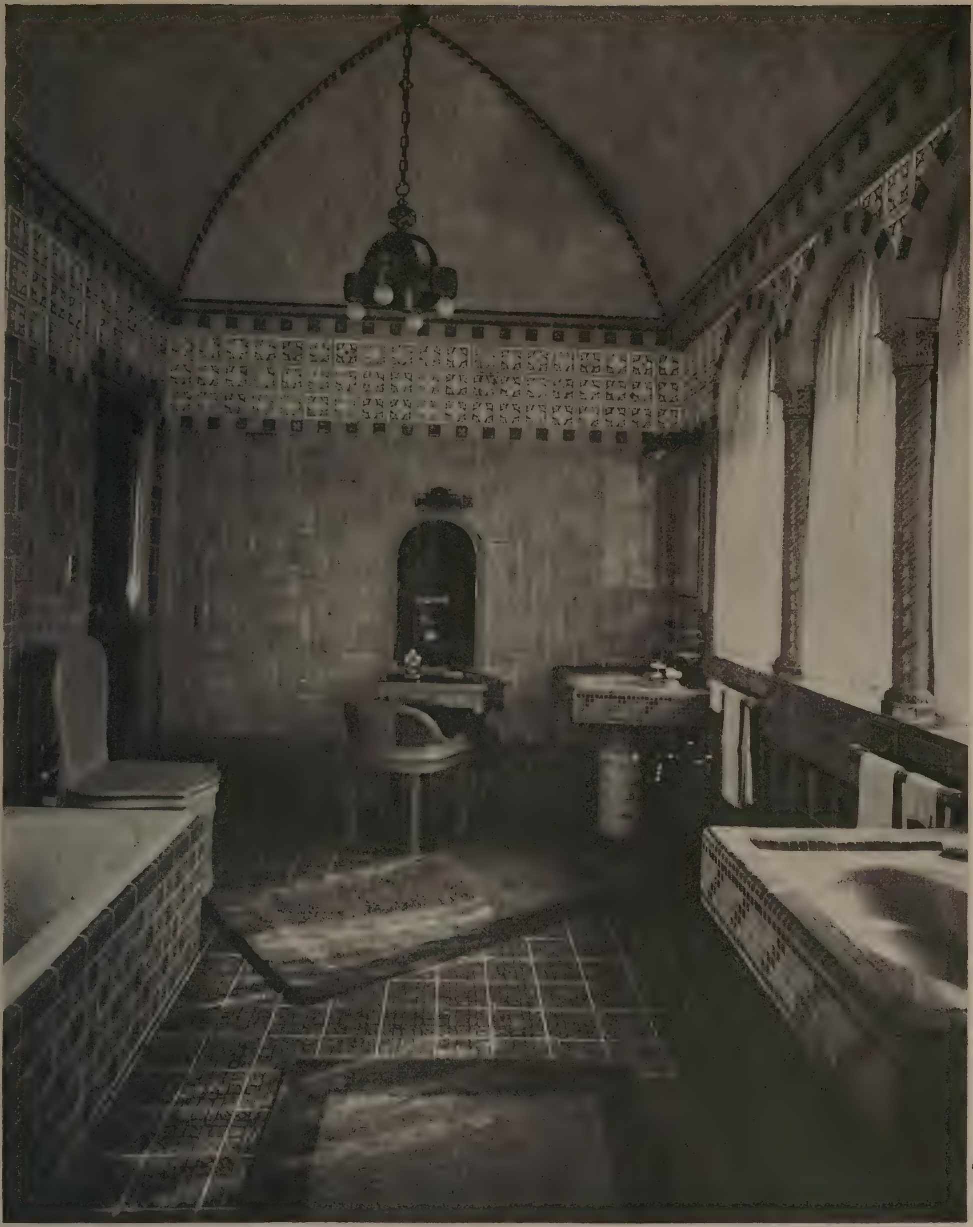
Richard H. Marr, Architect
William Wright Company, Decorators



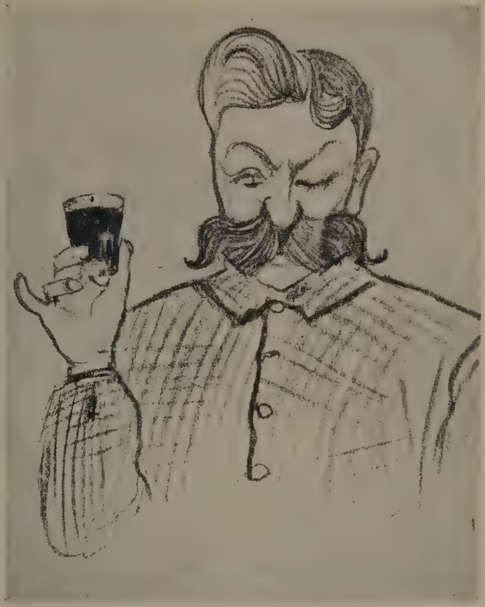
RESIDENCE OF EDWARD F. FISHER, ESQ., DETROIT, MICHIGAN
Richard H. Marr, Architect

BOSTON DRY POINTS

By
Hubert G. Ripley

II. FANEUIL HALL

FANEUIL HALL MAY BE approached from many byways. Our favorite route in the old days was by way of Corn Court, a narrow alley leading from Merchants Row, thence widening to Faneuil Hall Square. Near the north end of this court was situated "The Old Hancock Tavern," a favorite haunt of Benny Brooks, for many years an important factor in the personnel of Peabody & Stearns.



BENNY BROOKS

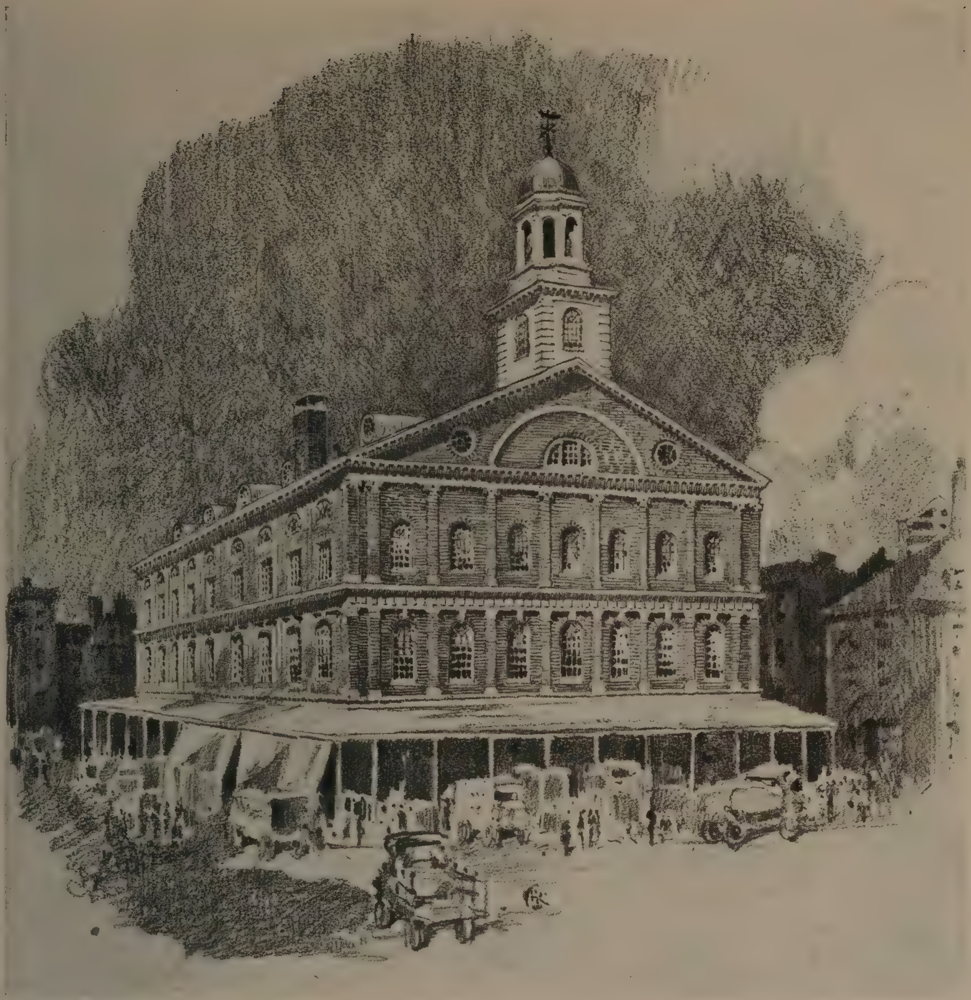
Peabody & Stearns philosopher in his favorite pose

To all draughtsmen associated at one time or another with that distinguished firm, the name of Benny Brooks is a cherished memory. Of portly and commanding figure, his lower face garnished with a fine walrus-like mustache, he preached a genial and sunny philosophy, mounted drawings and tracing paper sketches with surpassing delicacy and skill, cut neat mats for the charming little water colors that Peabody was always making in moments snatched from conferences, and otherwise made himself indispensable. Benny always found some errand during the morning and again in the afternoon that usually led to the Hancock Tavern (but a step from 53 State Street, where the office was moved from Devonshire Street after the Exchange Building was built), where his favorite libation was a "Clanton-Burgundyshire." This noble beverage or Bacchic Sandwich was built up of two gigantic schooners of ale with a stiff shot of rye wedged between them. We always knew when Benny returned to the office after an errand and leaned over Henry Pennell's drawing table, where with painstaking accuracy he would draw to scale the component parts of the Clanton-Burgundyshire. Even though our table was at the other end of the long room, a faint aroma of cloves and malt, mingled with fragments of homely philosophy would drift down the aisle between the boards and the side wall racks where the drawings were stored. If John Stearns suddenly appeared at the door, which not infrequently happened, Benny would immediately begin to take down great rolls of drawings laden with dust (the drawings, covering a period of many years, were always kept rolled up in open racks), unroll them, spread them out and roll them up again, creating an air of bustling efficiency and cosmical disturbance. Dear old John wasn't really taken in, but the dust and his kind heart prevented his chidings. There was a small boxing room where Benny kept his mats, a steel straight edge, a large piece of thick plate glass on which the mats were trimmed, his mat knives and other treasures. On one wall of this closet there always hung an Insurance Company's Calendar of ample dimensions where he kept his private records.

The dates on which Benny took the pledge were marked in Dixon's blue pencil and the lapses were noted in red. As the calendar was printed on white paper, one page to each month, the sheets presented quite a patriotic appearance along towards the twenty-fifth. In the old Scrapbook of the office, now in the unrivalled collection of I. Howland Jones' Peabodyandstearsiana, there are some of the original Brooks drawings of sandwiches and schooners and a very speaking likeness of the philosopher himself, sketched from life by Eddie Maher, the doyen of genre draughtsmen. Looking over this Scrapbook only the other day we came across the following in Benny's handwriting. It illustrates an angle of his philosophy as well as giving an idea of his literary style: "In regard to article in our papers, regarding there being so many men unmarried, the young? lady should ask her own sex, these few questions. (1) Why don't you do dress making instead of bookkeeping thereby depriving the man of a chance to support a wife. (2) Why does the Government and City officials employ female help. Because they can get them cheaper and deprive some man the chance of employment and a married life. These few remarks ought to be studied thoroughly by those that write in regard to bachelorship (signed) BENJAMIN BROOKS, alias Mattie."

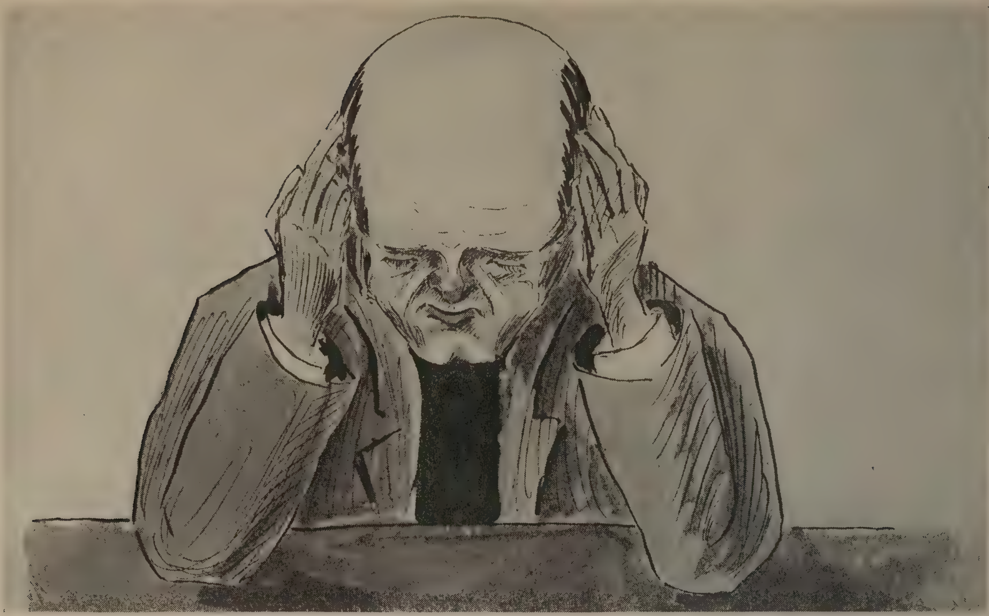
The Hancock Tavern, like Peabody and Stearns, is now no more and Corn Court is crotteux, rusty, littered with papers, and sadly dilapidated. The cool and spacious bar, belonging to the dear dead days gone beyond recall, that once enlivened the ground floor of the pleasant old four story building in red brick with nicely proportioned openings, was plainly and simply furnished and contained many objects of historic interest. Old proclamations, naive prints of the Boston Tea Party, portraits of George Washington and Paul Revere, tattered broadsides yellow with age, hung in black walnut frames on the walls. A large crock of Cheddar cheese and a bowl of fillets of dried codfish stood on a side table. There was lovely white sea sand on the wooden floor. On special occasions, Bunker Hill day, or Whitsuntide (for Benny was born in Birmingham, a staunch member of the Church of England, and religiously observed all feast days), when visiting the Tavern, Benny would include us in his party with Johnny Driscoll, Henry Pennell, and Frank Kendall's kid brother Fred, if Fred could slip out without Frank's notice. A leisurely call here was an agreeable preliminary to an appreciation of Faneuil Hall.

Originally built in 1742 by Peter Faneuil, a wealthy Colonial merchant, as a market house and meeting place for the citizens of Boston, it has survived many changes, vide "Boston, the Place and the People," by M. A. DeWolfe Howe, inter al. Until recently its walls were painted a depressing drab and it had an unconscious air of being ill-dressed, like an awkward boy in his father's cut down clothes. Cram and Ferguson have just completed its restoration and rehabilitation. The effect is strikingly beautiful. The old paint has all been removed and the red bricks and white mortar reveal the beauties of its proportions. The entablatures, cornices, belfry, sash and trim (all in wood) have been painted a light café au lait, and the sacred grasshopper newly gilded. The brick work is Flemish bond with many black headers and there is variety in its colors and shapes. Originally the Hall was two stories high and three bays wide. In 1805



FANEUIL HALL, BOSTON
Drawing by Hubert G. Ripley

it was rebuilt, adding a story and four more bays. The first story is Tuscan, the second Doric, the third Ionic; and the belfry Corinthian, just like Harvey Corbett's George Washington National Masonic Memorial. All the windows and openings with the exception of those on the sides at the third story, are round arched; there are segmental and circular windows in the gables. The whole design, now seen in its original purity for the first time within the memory of living men and women, is lively, full of interest and charm of detail, almost gay and ebullient with the spirit of youth. The sidewalk encircling the building is completely covered with a glazed canopy, supported at the kerb with many slender iron posts. These posts are almost too closely spaced, especially at the corners where traffic is greatest, and cause profane comment by unfeeling marketmen. The sidewalk, first story and basement are occupied by stalls, spotlessly clean and brilliantly lighted with rows of snowy hams, plump chickens, smiling cheeses,

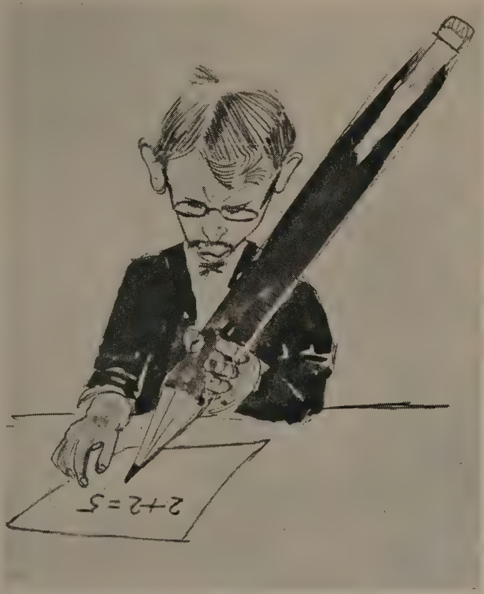


LOUIS LABEAUME AFTER A WILD NIGHT ON THE MOORS

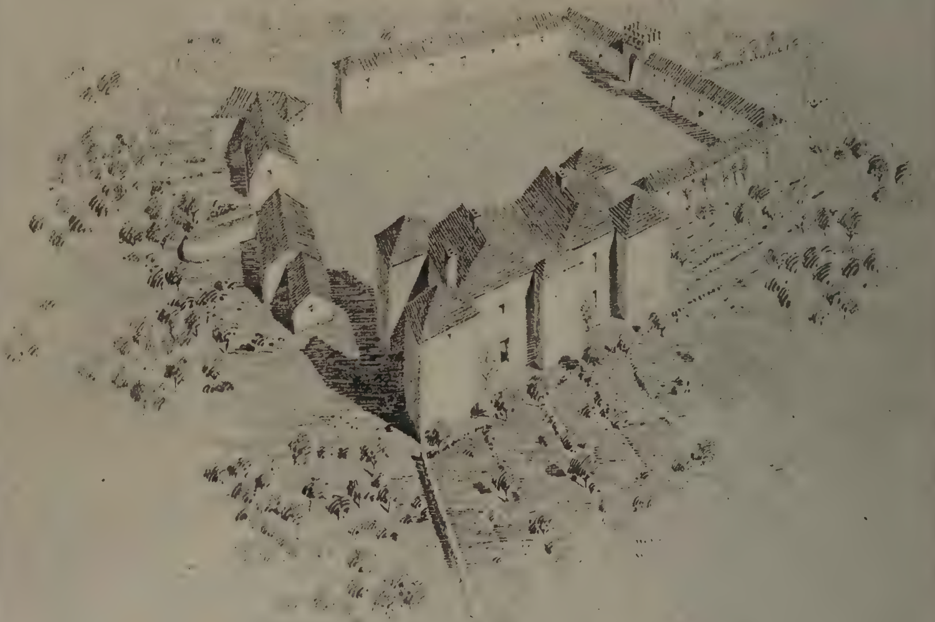
JOHN STEARNS—THE WATCH DOG OF THE OFFICE fragrant pineapples, brochetted kidneys, whitebait, lobsters, mushrooms and a million delicacies in and out of season.

Before visiting the main or second floor which contains the famous Hall, likewise spotless in white, gray and gold, all freshened up and rejuvenated, it may be well to recall another famous Oasis of bygone days, a rendezvous for the fellow's of Shepley, Rutan and Coolidge's, whose office used to be in Exchange Place just around the block. In the southwest corner of Faneuil Hall Square, number twenty if our recollection is correct (not that it matters now), was Quennell's where the specialty used to be Camel's Milk. This beverage was very soothing to the nerves on a hot day and equally agreeable on cold afternoons in January. Nobody ever knew how the concoction was made; it was secretly done below the level of the counter (a pleasant elbow height), certain ingredients being added by the bartender with his back turned to the customer. Camel's Milk, though harmless enough in appearance and mild to the taste, was distinctly a dram for the "potvaliant."

Returning to the east end of Faneuil Hall for a visit to the interior, the second story is reached by a wide staircase, at the head of which on either side are two fine ante-rooms with good mantels and sturdy wainscotting. The old hall, with its fine clock and balcony supported on a doric colonnade is nicely proportioned and contains some good portraits and busts. The ungainly and rather bombastic picture, "Webster's Reply to Hayne" is wholly out of keeping and entirely too large for the simple dignity of the room. It is to be regretted that the architects' efforts to have this turgidity removed were unsuccessful. However, aside from this incongruity, the restoration is eminently satisfactory.



Frank Kendall, who succeeded Jule Schweinfurth as head draughtsman in Peabody & Stearns office



LA FERME DE LA HAIE-NESLES. (NEVCHATEL)

The FARMSTEADS *and* SMALL MANORS OF FRANCE

By

Harold Donaldson Eberlein, Roger Wearne Ramsdell and Leigh Hill French, Jr.

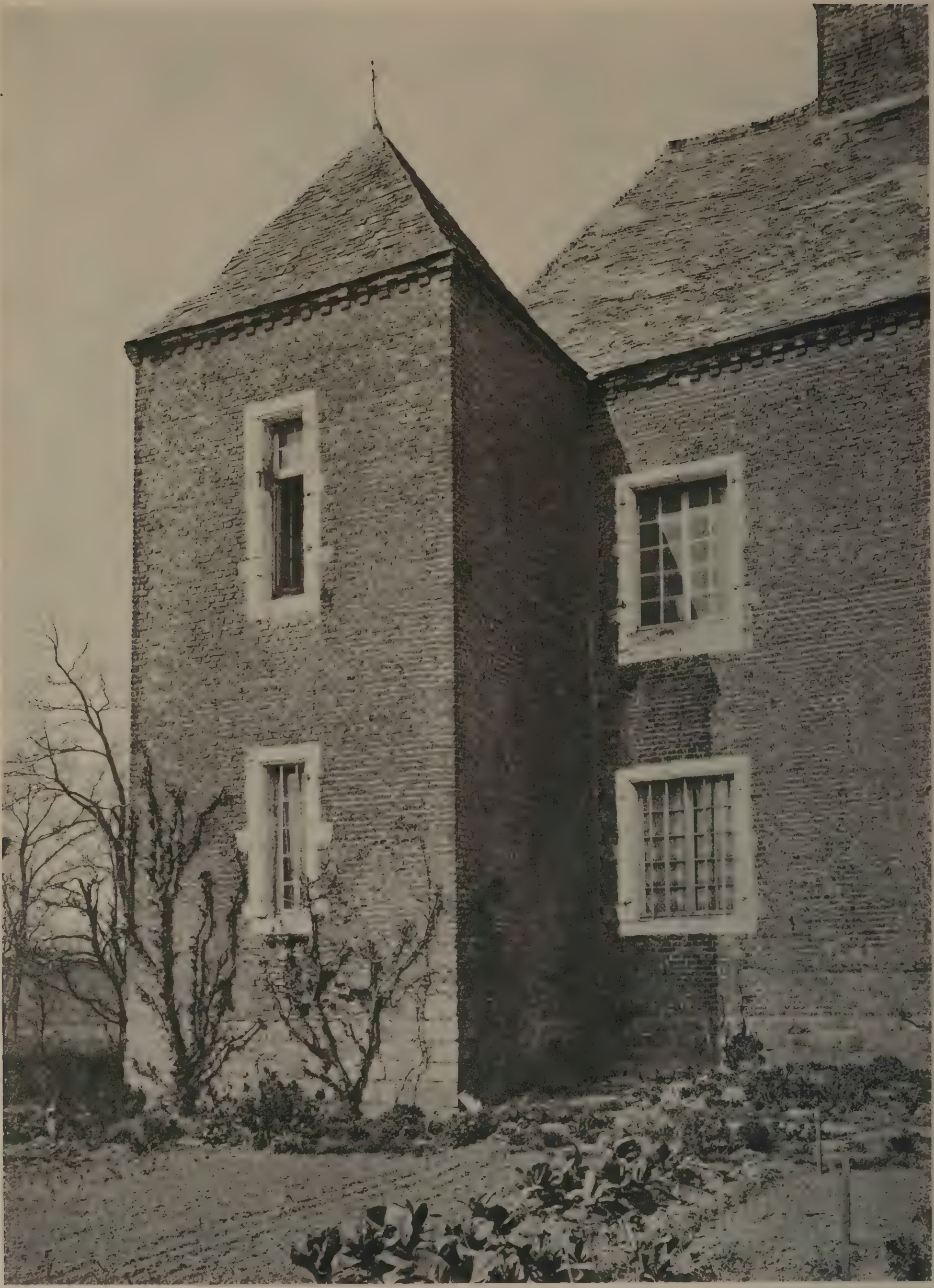
III. LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

OF ALL THE FORTIFIED farmsteads of Picardy, none possesses greater distinction, none exerts a more compelling appeal than the Ferme de la Haie at Nesles, near Neuchâtel. In point of composition and materials it would be hard to find any comparable structure in all of northern France more worthy of regard.

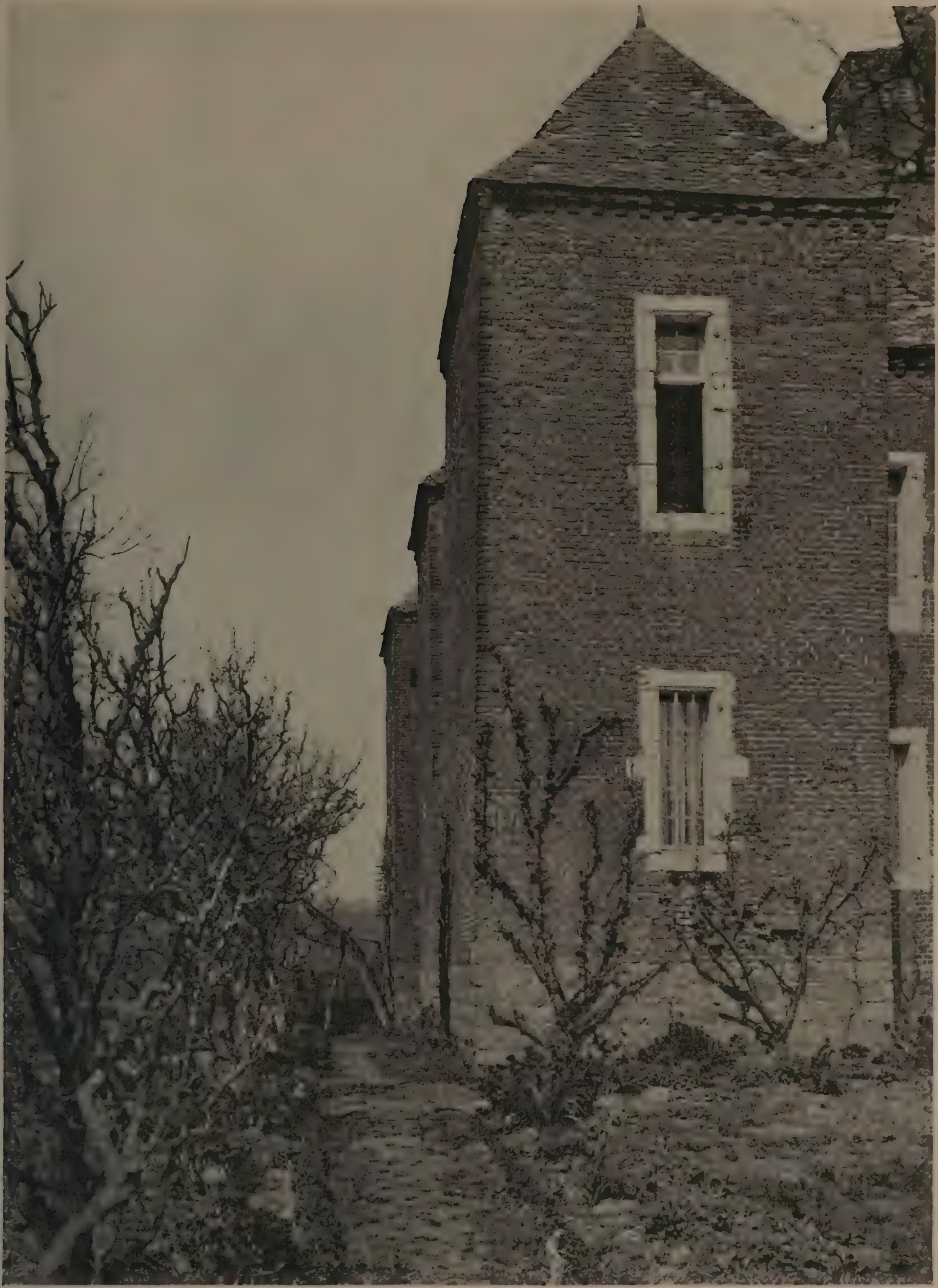
Fortunately the exterior has never been tampered with by prosperous owners who had a mind to make it a place of residence and it has therefore escaped the manifold curse of modernized glazing, iron shutters with slat-ventilated tops, "tin" verandahs and all the other abominations with which twentieth century Frenchmen all too often deface structures deserving of more considerate treatment. So far as the interior is concerned, there have been deplorable mutilations so that the ancient character of the structure has been thoroughly ruined and there would be little to gain by presenting a record of what is there now to be found. In this respect it is like many of its contemporaries which yield scant results or none at all to reward a tour of investigation. Peasant tenants, devoid of archaeological sense or reverence for antiquity, presumably with the knowledge and assent of absentee owners, have ruthlessly hacked and hewn the internal features, built partition walls and otherwise maltreated the fabric till all semblance to the original aspect has vanished. To these active insults they have added the passive contumely of neglect and noisome squalor to which the swine and poultry contribute the finishing touches as they swarm in and out of the ground floor rooms in bucolic companionship with the human occupants. Even so, one cannot help feeling that the fallen estate of this venerable structure is preferable to what it would be had it been subjected to desecrations that too often modern "improvers" blithesomely inflict.

This old castellated farmhouse is an exceptionally good piece of brick architecture. The bricks are a deep, mellow purplish red in color, and the small slates of the roof are softened by time stains and minute lichens to an indescribable greenish brown hue with here and there a purplish blush showing through. The beauty of color and texture is enhanced tenfold by contrast with the harsh quality of the bright red corrugated tiling that has been put on all farm buildings that stand round the other three sides of the farmyard.

The architraves of the doors and windows are fashioned from the local limestone, the identity of which the coating of whitewash completely disguises. Save the very reticent cornice of chiselled brick, there is scarcely one item of ornamental detail to break the rugged austerity of the exterior. Broad expanses of uninterrupted wall surface, especially on the south and west fronts, serve to accentuate the bold lines of the composition. Altogether, the disposition of unusually trenchant masses, the striking contours of the roof, and the play of lights and shadows combine to create a forceful and impressive ensemble. The purpose of fort-like strength and protection is perfectly patent. Nevertheless, the interior for the most part is well-lighted and though there is nowadays no occasion

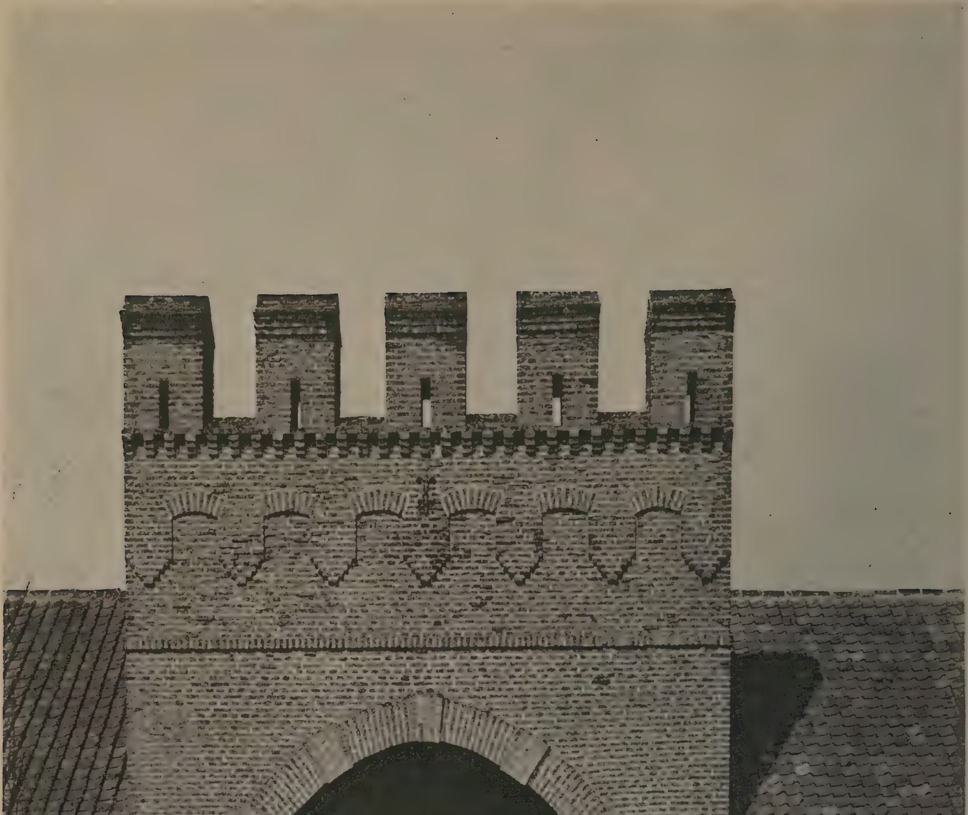


Southeast Tower
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

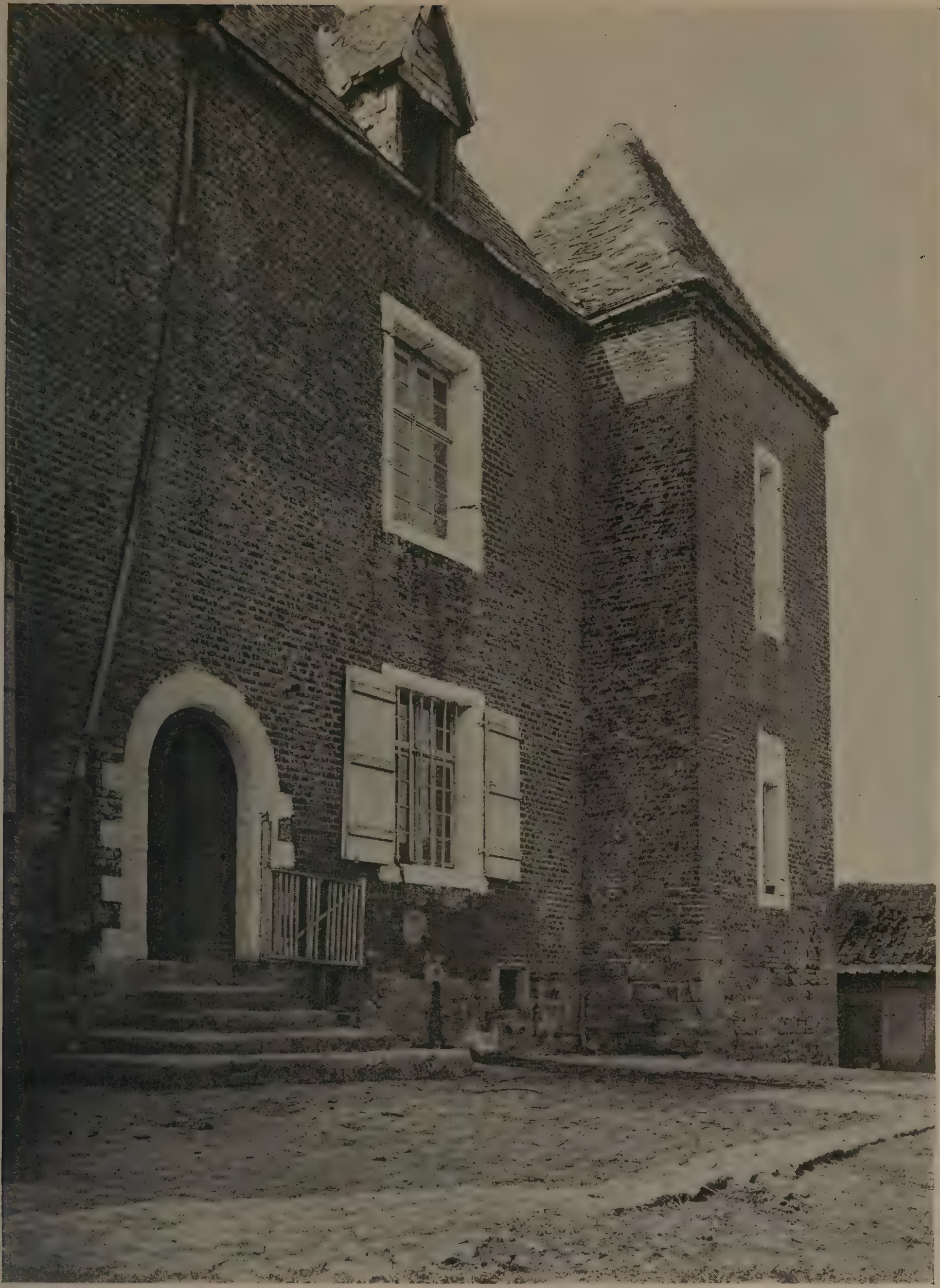


South Towers

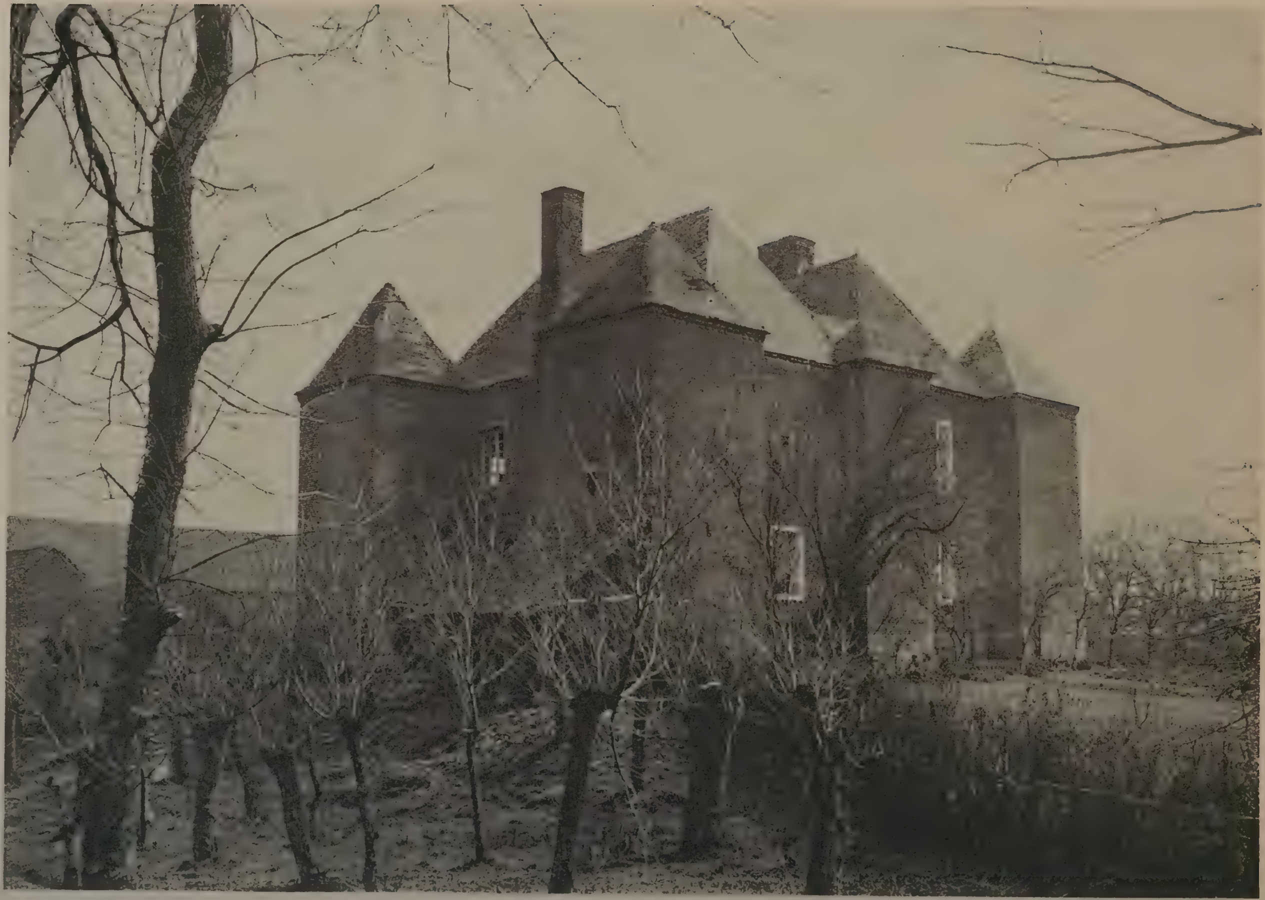
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)



Gateway
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

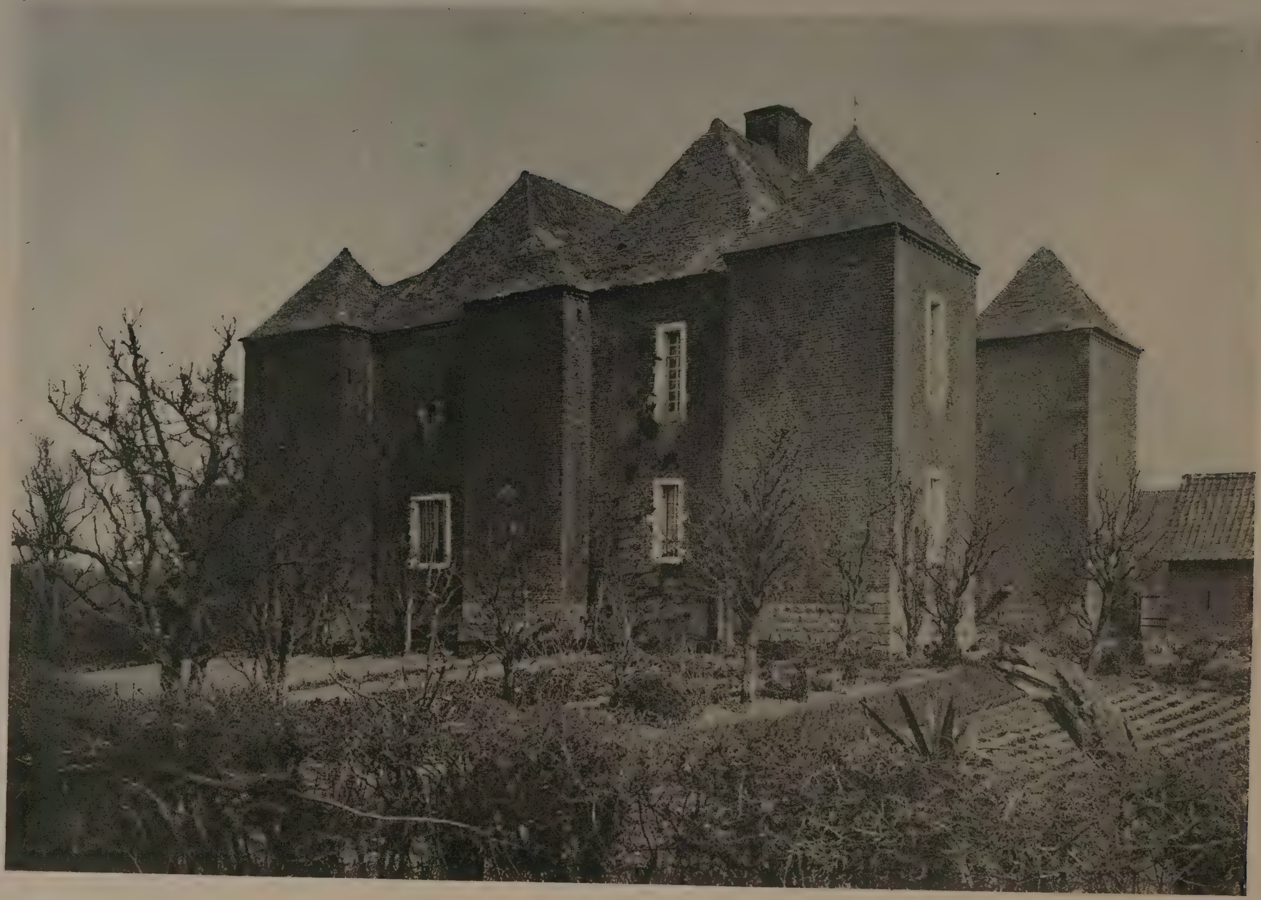


Doorway
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)



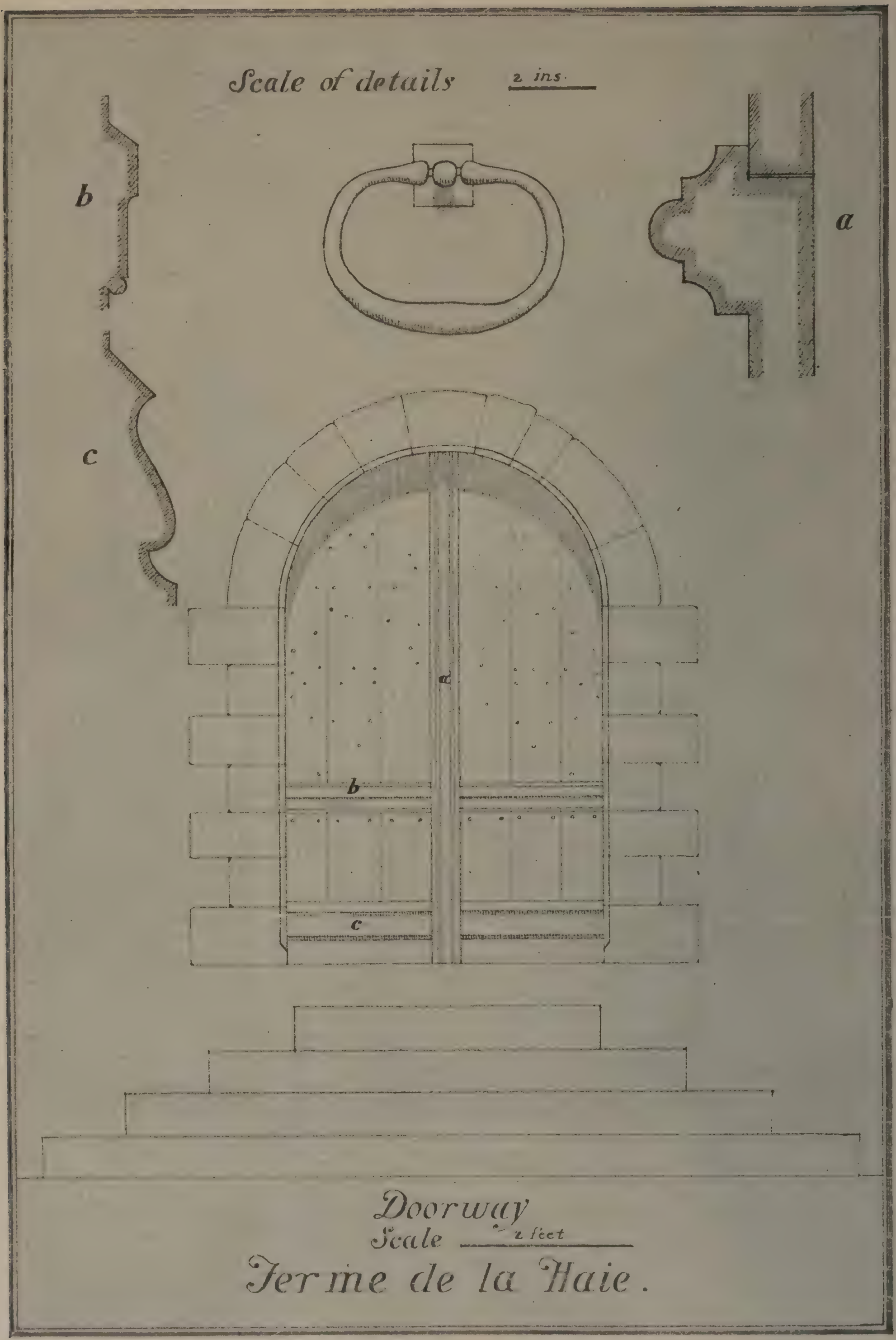
South and West Fronts

LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)



South Front and Potager

LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)


Scale of details
2 ins.
b
a
c
a
b
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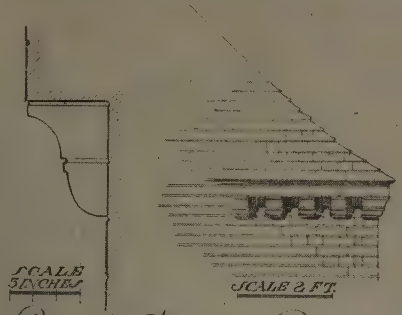
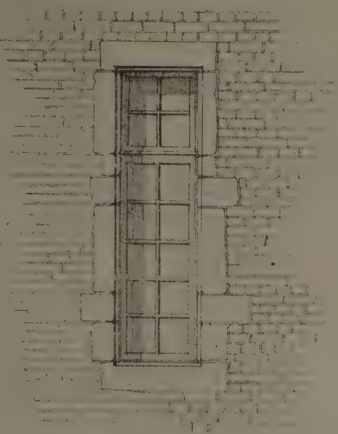
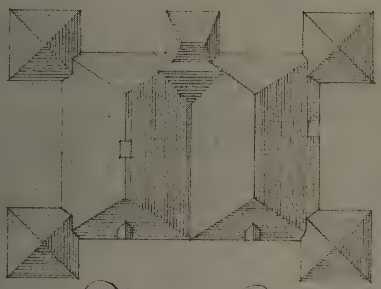
Doorway
Scale
2 feet
Ferme de la Haie.



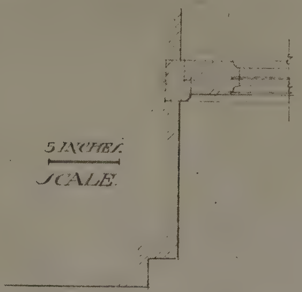
Brick Cornice Detail.



Window Detail.

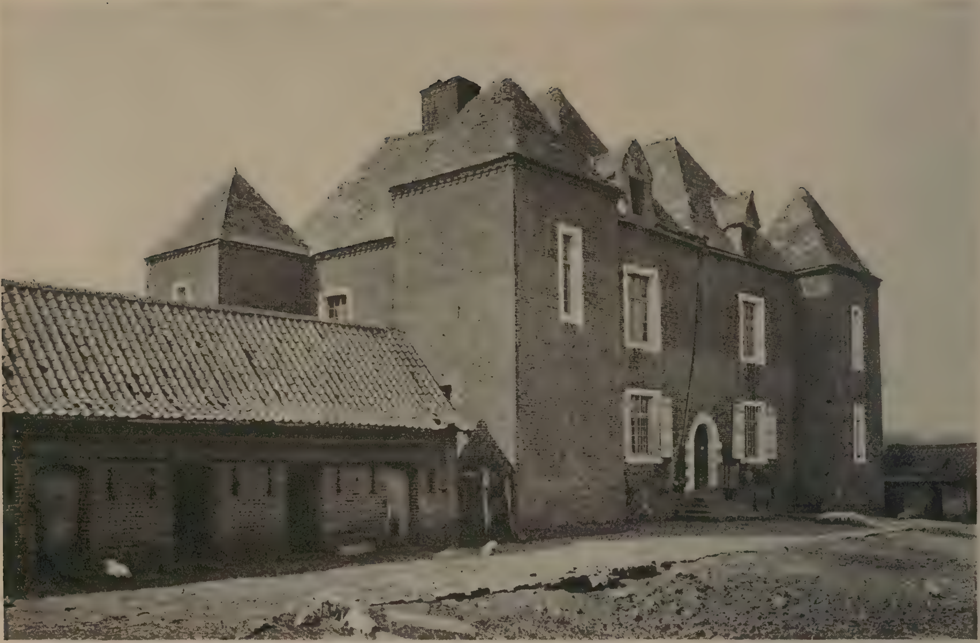


Plan of Roof.

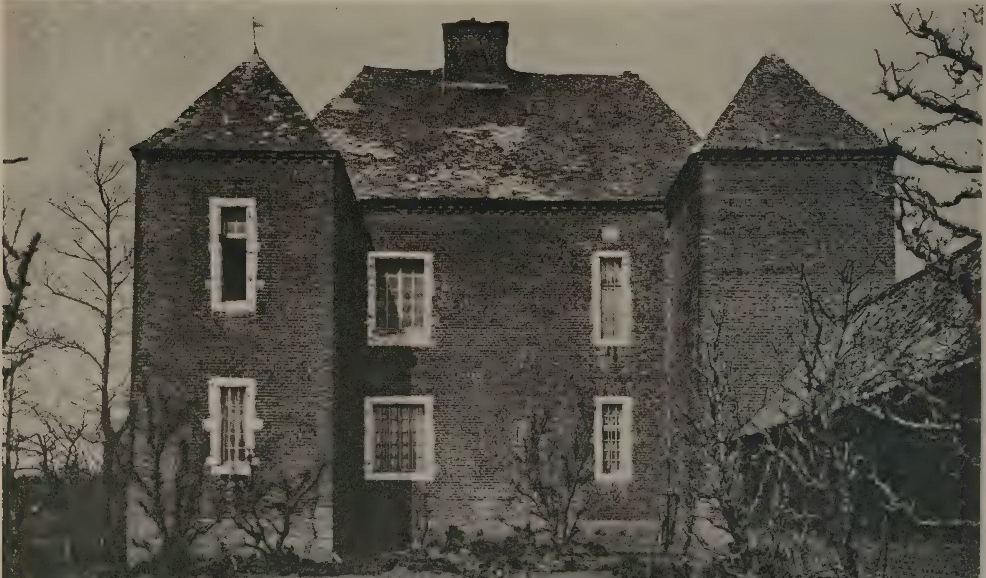


Detail of Jamb.

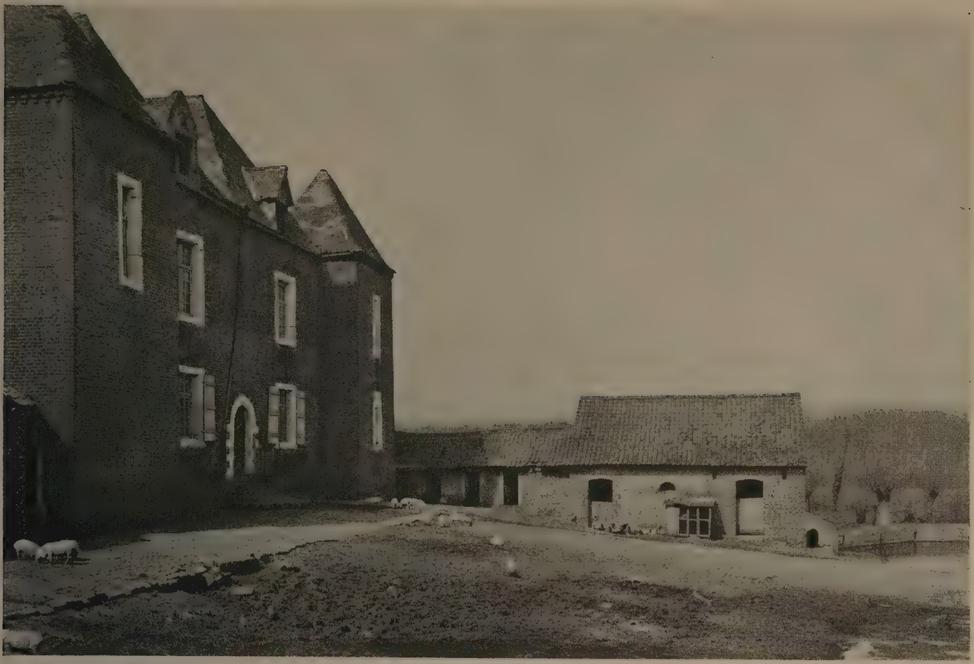
La Ferme de la Haie, Nesles (Neuchatel).



North Front



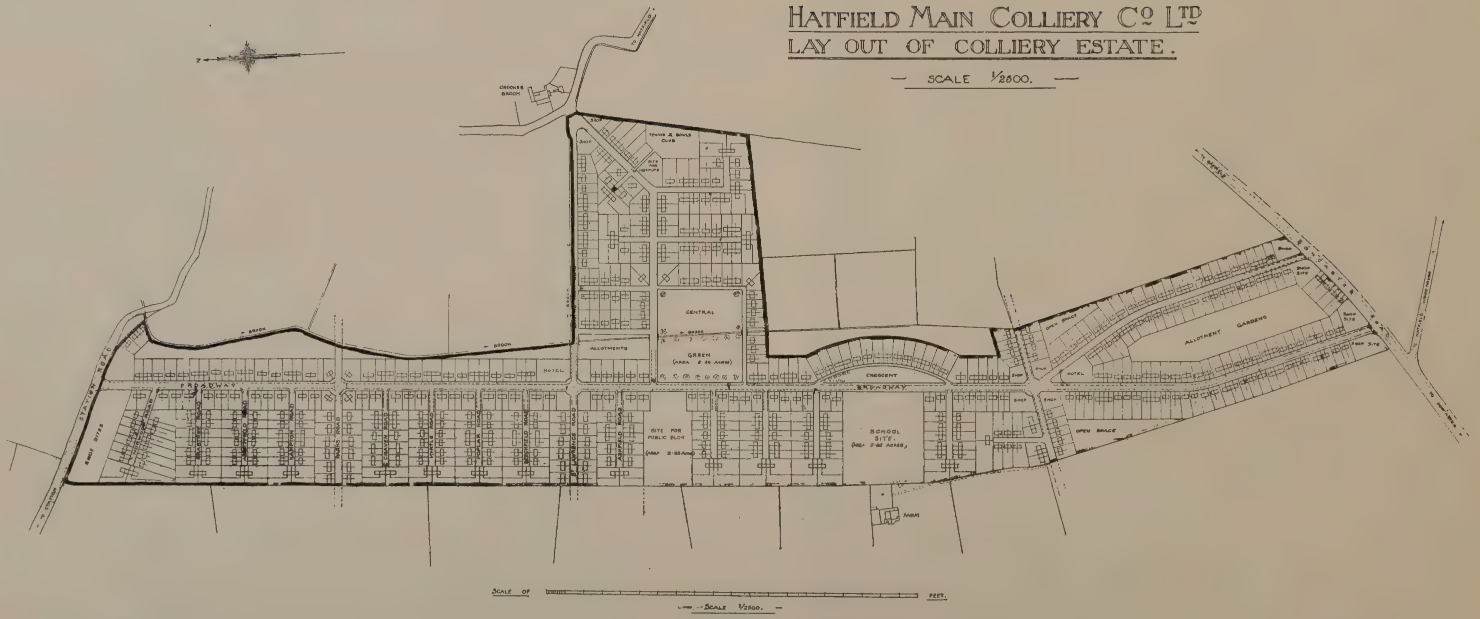
East Front and Potager
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)



North Front and Courtyard
LA FERME DE LA HAIE, NESLES (NEUCHÂTEL)

to build houses with the idea of defence, yet the dwelling at the Ferme de la Haie offers more than one suggestion that can be turned to good account by the architect of today.

The enclosed farmyard arrangement is followed here as at the Ferme du Manoir, at Hesdigneul, though the details of the scheme are somewhat different since the house itself is in one compact block, the barns, stables, byres and pigstyes being so placed as to complete the enclosure. While a wilderness of reeking manure can scarcely be recommended as a central feature for emulation, the general scheme seems to work to the entire satisfaction of the tenants and the ingenious designer will not find the plan wholly without suggestive value when considering country houses and the relation of their dependencies on estates where farming is carried on with serious intent. The *potager,* which at the Ferme de la Haie covers a considerable area of ground to the south and east of the house, is one of the pleasantest incidents of the plan and, in its turn, has something more to offer us than the mere gratification of curiosity. The present form of the gateway is of recent contrivance.



The Architectural Record

February, 1926

THE HATFIELD MAIN COLLIERY HOUSING SCHEME, HATFIELD, Nr. DONCASTER, ENGLAND

The lay-out is for 1,100 houses on an estate of 154 acres—an average density of 7.30 houses per acre. The main feature is the Broadway—a through road 50 ft. wide between fences and 90 ft. wide between houses. Central open green is 5¼ acres in extent. Sites are provided for schools, public buildings, institutes, shops, hotels and allotments

Thomas & Wood, Architects

HOUSING SCHEMES in ENGLAND

By
B. S. Townroe, B.A.

THE CHIEF ARCHITECT to the County Council of London, Mr. Topham Forrest, in an official report published in 1925 on American apartment houses stated: "I do not think that America is so far advanced in the evolution of internal planning and lay out as England is, with perhaps three exceptions—

1. The appointment of kitchens.
2. The appointment of lavatories, bathrooms and other sanitary arrangements.
3. The lay out and treatment of the Courts and open spaces about buildings."

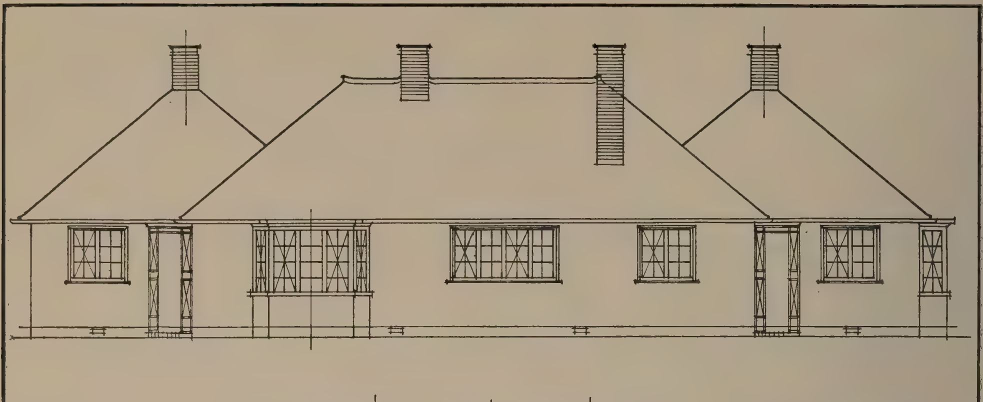
This criticism of American architects is not of course applicable to those who deal directly with housing in their own practice. But English architects who have visited the United States recently all agree that in England more advance has been made in the comprehensive treatment of housing schemes as a whole from the original lay out to the final details of design.

The Hampstead Garden suburb, for which Dr. Raymond Unwin who spoke at last year's American Town Planning Congress, was largely responsible, was one of the first attempts to plan for a definite community with a proportion of open space preserved for gardens and playing fields, and with a lay out of houses not more than twelve to the acre so that each has its own garden. An area is set aside for industrial developments and also for shops.

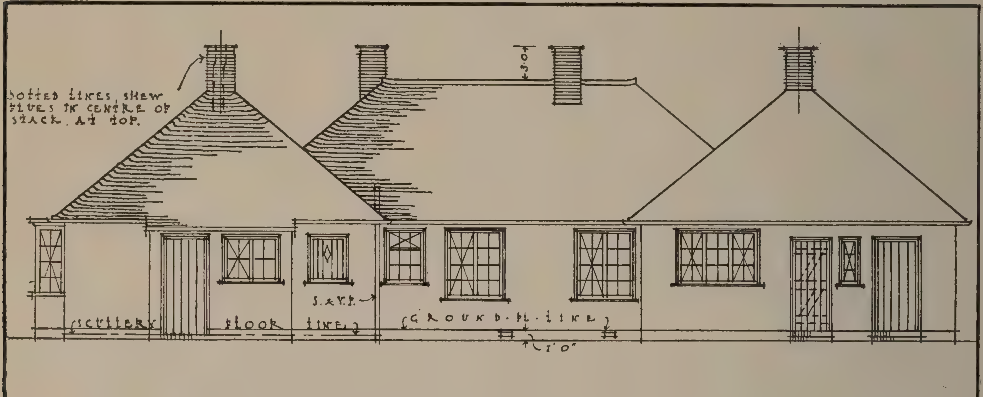
Since the day when the Hampstead Garden suburb was formed, many large housing schemes have been undertaken in England; by the Rowntrees near York, by the Cadburys at Bourneville near Birmingham, by the late Lord Leverhulme at Port Sunlight, under the auspices of the British Government at Woolwich and at Carlisle, by the London County Council at Hammersmith and Becontree, and last but not least at the two garden cities of Letchworth and Welwyn. In all these cases architects and engineers have coöperated with a view to establishing carefully planned suburbs or satellite towns.

There is, however, at present a struggle in progress between those who advocate ten story flats, largely influenced by what they have seen in the United States, and those who protest against buildings being allowed to climb higher and higher by multiplying the number of stories. The protagonist in favor of making experiments in central areas by building ten story flats for working class accommodation, served by lifts and other modern labor saving devices, is Mr. Topham Forrest who has behind him the housing committee of the London County Council. On the other side stands Dr. Raymond Unwin, occupying an entrenched position at the Ministry of Health, the Government Department which has the final word in approving all housing schemes that are assisted out of the public purse. Certainly American architects have far more to learn from the open development that is due so much to Dr. Unwin's inspiration than from the present somewhat spasmodic attempts to introduce an Anglicized skyscraper.

The Garden City of Welwyn that is reached daily by non-stop express from London in 35 minutes, is an example of a comprehensive housing scheme, and the latest proof of the value of open development. When I visited the area after being demobilized from the British Army in 1919 the land was covered with wheat fields and pasture. Lord Salisbury sold it to the veteran pioneer of the Garden City Movement, Mr. Ebenezer Howard, and then, in spite of endless difficulties and general apathy, the work started, until the township now numbers some twelve hundred houses, over a million pounds have been spent in its development, and several factories have been established



· EAST · ELEVATION ·



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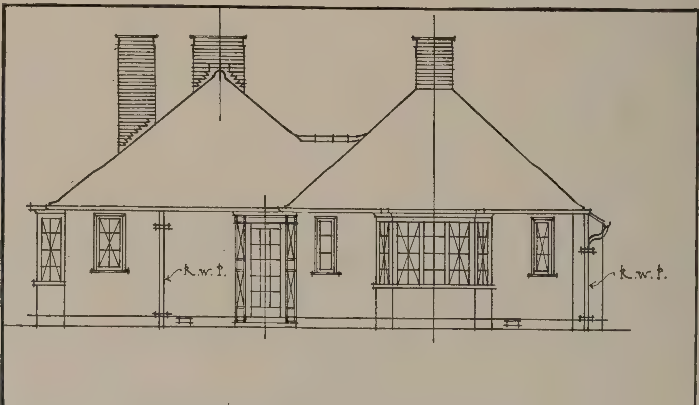
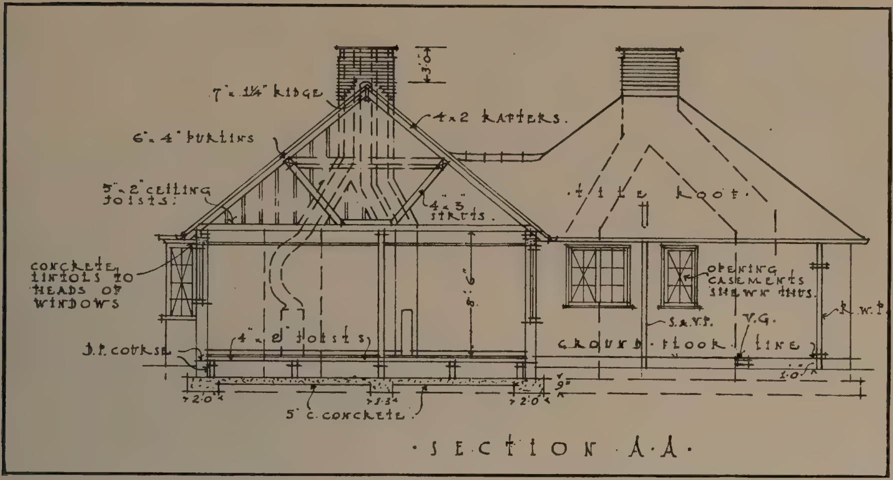
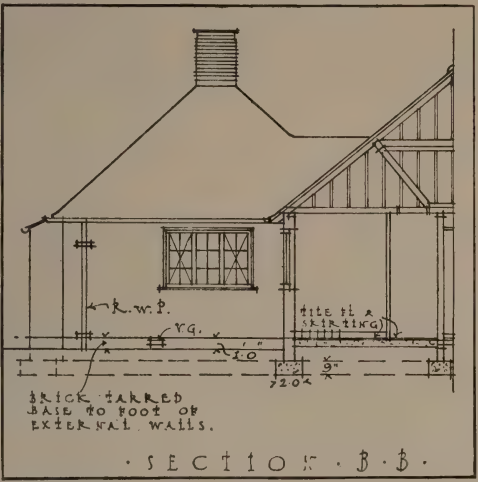


· NORTH · ELEVATION ·

PROPOSED BUNGALOWS AT PRESTATYN, NORTH WALES
Easton & Robertson, Architects





PROPOSED BUNGALOWS AT PRESTATYN, NORTH WALES

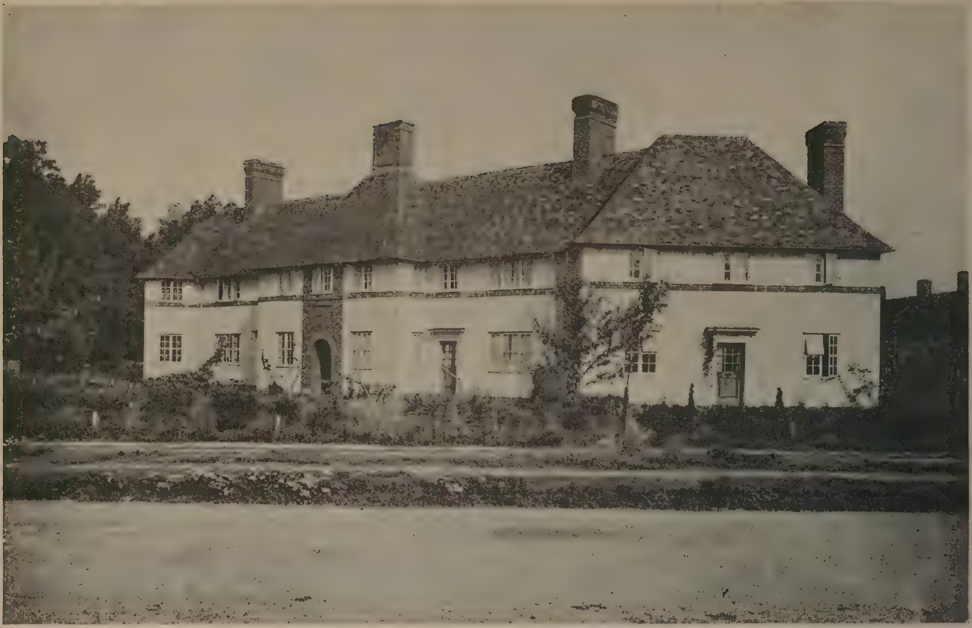
Easton & Robertson, Architects

there. For slow moving and conservative England to build a new town providing all the necessary public utilities of gas, water, drainage and electric light, in five years is almost a miracle. Whether it will be possible for this experiment to be imitated elsewhere by private enterprise alone is doubtful, but undoubtedly architects of every country can learn much from a study of this independent town that has its own central store, school, recreation grounds, laundry and even golf links. The profits of all go to one central fund which is administered for the benefit of the whole community except for a dividend, at present fixed at seven per cent.

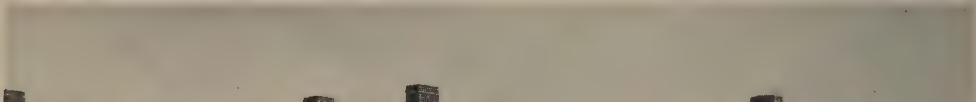
Apart from layout and homogeneous planning of recent British housing schemes, there are three definite directions of advance in housing design.

England has increased the size of her working class houses. In pre-war days frequently a family with six children lived in a house with three rooms, but today the parlor houses as approved by the Ministry contain a living room, a parlor and three bedrooms, while a separate bathroom has been made obligatory in all houses built with assistance from public money.

Secondly, the back parlor that jutted out from a house, and which obscured fresh air and sunlight, has been largely eliminated. A frontage of twenty-one feet has been generally allotted in place of the pre-war fifteen. There has also been a careful study of "aspect" in order to allow the sun to enter the living rooms as much as possible and not upon the food in the larder. This is only one trivial example out of many of the care and thought that has been given by British architects to the design of small houses planned to provide the maximum accommodation at the minimum cost.

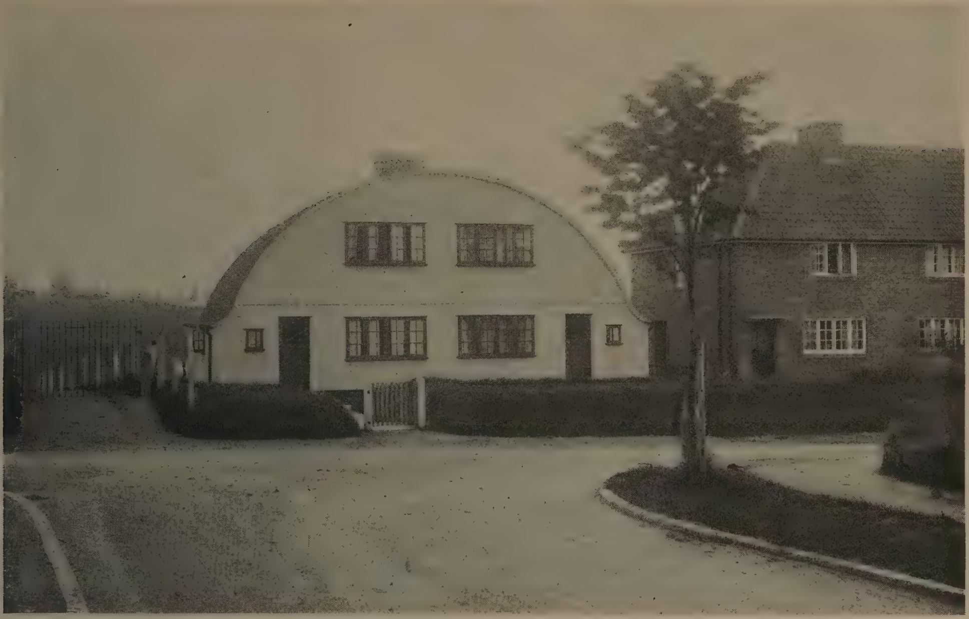


One way of treating a corner—a complete block with end pavilions at 45 degrees to the centre
Hennell & James, Architects, London



Another way of treating a corner—a group of two pairs of houses with linking wall at Swanpool Garden Suburb, Lincoln

Hennell & James, Architects, London



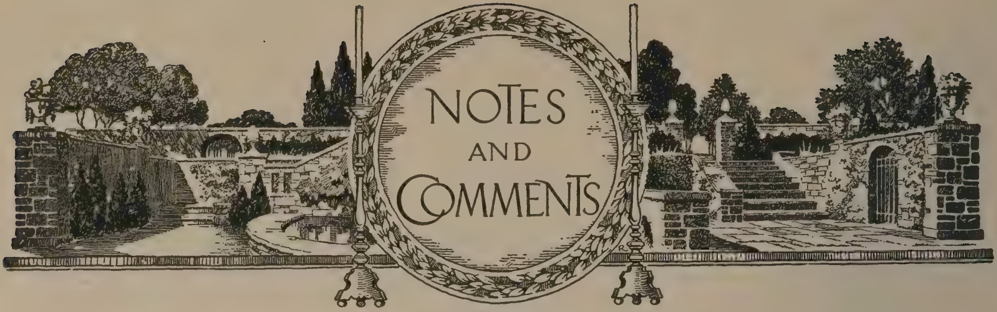
The Nissen-Petren house—an example of alternative method of construction. It is an adaptation of the Nissen hut that was so successful in housing troops during the War. This new type has the approval of the Ministry of Health.

Petter & Warren, Architects, Yeovil, Somerset

Thirdly, in the last five years the architects have tried to bring back the beautiful cottage to English life. In country districts the thatched cottage, built of local materials, brick, timber, chalk or cob, is a thing of beauty, and many today sell at a high price to wealthy men for use as week-end cottages. But during the Victorian era when the population increased as the industrial revolution brought prosperity, hideous cheap houses in long rows back to back, without any attempt at good proportion, dreary and dismal, were built by the hundreds of thousands.

Since 1919, attempts have been made to combine the charm of the old world cottage with economy. The proportion of windows and doors has been carefully thought out. Projected eaves have been built so as to provide shadow and shade. Coloring on concrete houses has been tried. The roughness of flint rough cast has added to the picturesqueness of comparatively cheap houses. Gables and dormers have reappeared. But best of all in the revival of English cottage architecture some consideration has been paid to local tradition. Instead of the square brick box that disfigures all the approaches to London, in country districts, houses of a Northumbrian or of a Yorkshire or of a Sussex type and so forth have been erected. Architects have been carefully studying the old forms so that they may reappear in the new cottages.

American architects, therefore, who come to England, should try and get away from London. In Devonshire, in Wales, in the North, they will discover picturesque and solidly built cottages that will stand for many generations to come and will still remain as monuments of the taste of their designer.



NOTES AND COMMENTS

Monumental Sculpture of the Future

Roy Van Auken Sheldon, a young American sculptor of note in Paris, has drawn attention to himself by certain studies for the placing and treatment of monumental sculpture in the larger American cities. These studies have a bold, imaginative quality based upon sound analytical thinking which entitles them to general consideration in the country of his origin. In the following paragraphs I am setting forth his ideas as nearly as possible in his own language.

American cities have become colossal, with the inevitable result that our monumental sculpture has become tiny. For that there is only one thing to do: scrap it or move it out to the suburbs. European-sized statues will not do in American-sized surroundings.

Sculpture has either to adapt itself to our canyon streets and towering buildings, or accept its place as a very minor art adaptable to salt cellars, garden figures and lamp bases. But it is inconceivable with an architecture infinitely simplified and highly monumental that we should not look at our cities from a fresh and unprejudiced viewpoint, and discover their monumental possibilities.

The American city is building itself upon a very definite plan composed of three concentric circles. In the centre we find a group of telescopic white towers, the skyscrapers. No one lives in them, but each holds a good-sized city of workers from nine to five each day. They are inevitably grouped close together because of the necessity of rapidly moving, lighting, feeding and washing the vast crowd that spends eight hours each day there. This centre circle forms but a tiny part of the city, but by its great height it dominates the countryside.

Surrounding it is a belt, perhaps two miles in diameter, composed of buildings of five to fifteen stories, chiefly apartment houses, stores, garages and homes. In this belt the people of the city live, and here we find a growing tendency toward open spaces, parks, playgrounds, and wide tree-lined drives.

Finally, in the third belt, the city breaks into suburbs and the factory district. Here are few buildings of more than three or four stories, and generally the land is open. In this part are golf courses, athletic fields, truck farms, and a vast concourse of factories.

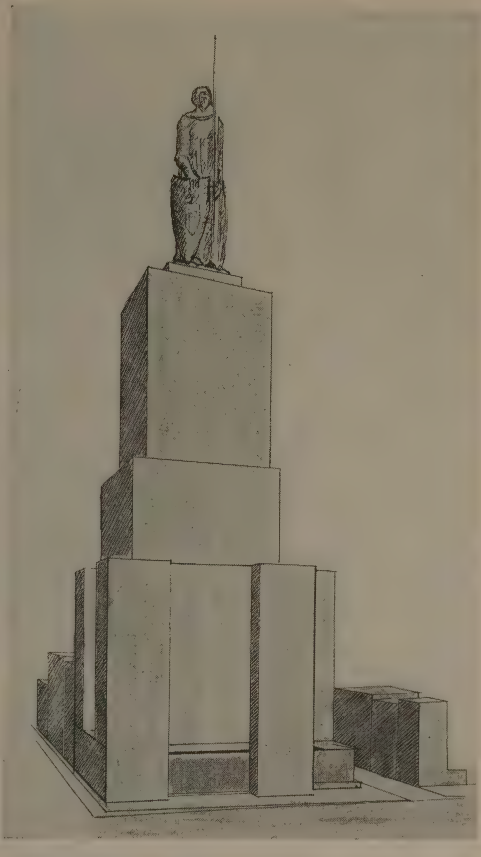
This, then, is our city. Large or small, it inevitably falls into this form because of numerous interrelated reasons, at the base of practically all of which is the traffic problem in one form or another. If we stood on the far edge of the outer belt and looked at it against the setting sun we should have roughly the silhouette of a flattened truncated pyramid, from the middle of which springs a mass of rigid towers. The monument of the city is not difficult to search for: anywhere in the two great belts as far as the eye can reach it inevitably travels to that group of skyscrapers.

If we enter our city and look at it as sculptors we find it neither Greek, Roman or Gothic, but something new. It is built of shoeboxes. Enormous shoeboxes, some of them simple and some with smaller shoeboxes superposed; and even our skyscrapers reach up their four to seven hundred feet by putting one shoebox on top of another.

The surface of the earth has disappeared and only vestiges are noted in the long dark strips of street running between great walls until in the skyscraper circle the sky itself disappears, and we are in a veritable canyon. These have also practically disappeared, and those that are left are so dwarfed and flattened by the huge simplicity of the walls behind them that they no longer impress the eye as distinct forms. If we actually want to see anything of our city the eye is forced to start above the tree line; otherwise the fascinating and continual movement of human and mechanical traffic passing and repassing swiftly before our vision eventually distracts it. Sculpturally then, the first forty feet of the city is lost in a comprehensive way.

The eye starts at the second story and goes up. Usually it is almost violently jerked up by the universal perpendicular construction of the shoeboxes, by the ribbings and mouldings as well as the edges of our buildings. Even the windows, which on houses give us the impression of horizontal bands, on our colossal buildings, apartment houses as well as skyscrapers, are so treated as horizontal stripes that the eye follows them up and down, instead of sideways. The human eye, then, starts at the second story, or as low as immediate objects will permit, and moves up rapidly until it finds the sky. Against our cruder and earlier skyscrapers it moved almost without a pause, but with the terraced forms it slows down and lingers on the recessed masses with their definite horizontal lines. When it gets to the top it does not retrace its path, but jumps back to the second story and starts up another journey.

The inevitable habit of the human eye running up the perpendicular markings of our vast simple walls gives the hint for our monuments. They can be put on or near the ground, or on top of our shoeboxes, for a shoebox makes an excellent base for a statue. Here we are going to meet the perpendicular demand of our new vision. Those we put on the ground will have to be seen against the ribs, bands and harsh edges of our towering walls, and unless we do away with surface traffic we shall not be able to see the lower thirty to fifty feet. Those put on the top of our skyscraper monument will not be seen at all from below, but will be the logical crown of the city itself considered as a monument. From the two great outer belts where the people live these new monuments will stand out against the sky fifty to one hundred feet high.



PROJECT FOR A CITY MONUMENT
Base from the Hotel Shelton, New York City
Roy Sheldon, Sculptor

What sort of creatures will they be? How will they look at a distance of two to three miles? To answer these questions we shall have to look at our skyscrapers sculpturally; but first what sort of monumental statues must be put on the ground, where they must be seen not against the sky, but against the window-studded walls of our buildings?

These will probably be the most colossal statues the world has ever seen, few in number and reaching about two hundred feet up against their massive background. They will be essentially perpendicular in line and doubtless dark in color to achieve the contrast against the grey of our buildings. Perhaps even in New York there is not room for more than six of these statues, since it is hardly worthwhile placing them for a limited view of a few blocks. Venus Throwing Out the Dishwater, as some one has called the Plaza Fountain, might well give place to one. Columbus Circle and Madison Square, with its pitiful underbrush cleared out, the lower end of Park Avenue, and the new plan of arrangement in front of the Municipal Building, present excellent emplacement.

As to style these monuments could very possibly follow fairly closely the Gothic tradition, bearing ever in mind the perpendicular character of their backgrounds and the question of their proportion is comparatively simple since their backgrounds are immovable and the possible points of view from which they may be seen are limited. Moreover they can be anchored to the rock and have no great wind pressure to withstand. They could be made in granite or cast in bronze, as their weight is of no consequence. Since they are to be monuments and must be fundamentally monumentla in character, they will naturally be simple as to form, but there is no reason why they should not be fairly realistic in treatment.

But when a monument of colossal proportions is placed on the top of a skyscraper we must of necessity work in strong and light materials. On the other hand, since it is practically impossible to approach nearer than a quarter of a mile, the sculptor is permitted to simplify greatly and entirely suppress detail that would inevitably be lost. These factors will force the creator of our new monuments to invent an entirely new technique, and hand-made sculpture will give place to machine made monuments.

Such statues require entirely modern means. The engineer is as important as the sculptor, for they must be built as the steamship and the skyscraper themselves are built. Doubtless they will finally be constructed of steel formed in the rolling mill, and anchored and supported in the steel skeleton of the skyscraper itself. Fortunately they need not be more lasting than the building upon which they stand, and since they will never be seen save from considerable distance they can be protected from the weather by paint.

The style will doubtless be enormously simplified, resembling more nearly what is loosely termed "cubist" sculpture than the realistic modelling we have inherited from the long decadence after Michael Angelo. However, this prospect is not frightening, for the Egyptians succeeded in making the most perfect monuments known to mankind in a tradition which is simplicity itself.

The problem of their proportions, which is the sculptor's chief concern, is greatly complicated. He cannot consider the skyscraper as a whole for his base, since a great deal of the lower part of the building is hidden by the surrounding buildings, and he must consider his monument from all possible points of view as far as the eye can reach. He must, then, take as the base of his monument only that part of the building which can be seen from the greater part of the two outer circles of the city, and his perspective will have to accommodate itself to an area from which the line of vision will make angles varying from twenty to forty degrees. Fortunately we have perfected the photograph, and by its means the artist will be able to construct his monument and see it in place on the screen from all possible points of view before he starts his final working model.

If we take representative skyscrapers sculpturally we find in general three types: The earlier ones, where the building itself is crowned by a lantern pyramid or other architectural appendage, such as the Municipal Building in New York City, or the Travelers Insurance Building in Hartford, Connecticut; the second type of building stops with a flat roof, of which the Pershing Square Building is a good example; the third type is the recessed or terraced skyscraper, which seems to be the logical outcome of the cities' demand for light and air.

The third type is the most pleasing of the three. If we take the American Radiator Building as an example, we find that although it is camouflaged by a persistent outgrowth of little gold towers and trimmings it is in reality a very simple tower, much like a partially closed rectangular telescope. It finishes in a stubby tower hardly noticeable above the splendid masses of the building itself, which would make a perfect base for a statue.

We are becoming used to our modernity, and the beauty of its enormous simplicity is apparent. We are realizing that the addition of an illogical and useless lantern or a forest of spires, or a little corner trimming cannot hide the majestic mass of our enormous buildings, and that if we want beautiful buildings we must accept and understand their logic and proportion them accordingly. The skyscraper of the future will be a carefully proportioned, simple, and magnificent base for the colossal statue that will crown it, and be the monument for a million Americans justly proud of their City.

VAHDAH BORDEAX.

"In Flanders Fields"

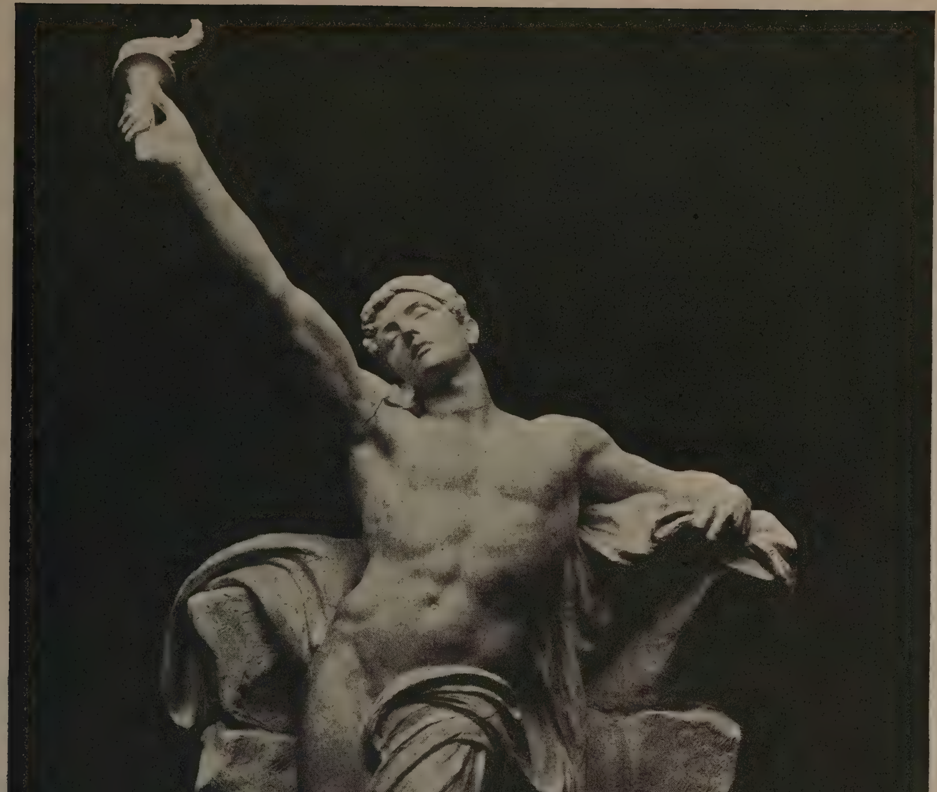
The statue by Daniel Chester French reproduced on the opposite page, is dedicated to the soldiers and sailors who lost their lives in the Great War, and was unveiled at Milton, Massachusetts, in November last.

McCrae's poem "In Flanders Fields," formed the inspiration for the theme, and the inscription on the base reads:

"To you from failing hands we throw
The torch; be yours to hold it high."

An Omission

The name of Paul Jennewein, the artist who designed the figure appearing on the cover of THE ARCHITECTURAL RECORD for January, 1926, was unfortunately omitted from the Contents page of that issue. This error is very much regretted by the editors.



"IN FLANDERS FIELDS"
Daniel Chester French, Sculptor

Governmental Agencies That Aid the Architect

In this age, when the thoughtful architect relies for professional background so extensively upon his scrapbooks, his library and his reference files, there is probably no member of the architectural community but regularly or intermittently draws information from some of the agencies of the national government. This is as it should be, assuredly. The Federal organization expends millions of dollars a year in research, investigative and experimental work that is primarily for the enlightenment of the general public and its special subdivisions. It would, indeed, represent economic waste if the creative forces of architecture remained untouched by these informative influences.

The one note of lament that is, perhaps, justified in the existent situation is expressive of regret that the storehouses of knowledge at Washington are not more freely drawn upon by architects. The number of inquiries from architects that, in the course of a year, come to the capital, attest how universal is the recognition of the governmental headquarters as a source of data. But the somewhat restricted scope of the majority of these requests for information would seem to indicate that while virtually all architects know Uncle Sam as the administrator of a free "intelligence" office, comparatively few realize his versatility, or grasp the full scope of his reportorial, analytical and interpretative work.

Not far to seek is the reason for this underappreciation. It lies, undoubtedly, in the circumstance that there are certain Governmental bureaus—notably statistical bureaus, of which the Bureau of the Census is a fair example—which are known to all persons as fountain heads for certain broad classes of information. These obvious agencies, their functions kept constantly before us by references in periodical literature, are so overshadowing that the architect or other specialist is apt to overlook or remain in ignorance of numerous other agencies that are capable of services proportionately no less valuable. Certain of these less familiar agencies suffer in popular and professional appreciation because they do not issue periodicals or publications in translation of their discoveries and attainments.

As a matter of fact it assumes too much to proceed on the theory that architects as a class extract the last ounce of information from even the most conventional or best known of Governmental agencies. The Census bureau has been mentioned above as though it were the veriest commonplace in current statistical sources. Yet we have reason to believe that some architects have not formed the habit of applying these statistics to their practical problems in hand. Just as the birth rate in different sections of the country and the statistics covering marriage are paint for the broad picture of housing requirements, so does the rate of population increase and the measured drift of population from the farms to the cities shed light upon prospective urban architectural requirements.

The Agricultural Census, and the Census of Manufacturers, and the various special tabulations of the Census Bureau, are susceptible of infinite adaptation to architectural plans and policies. For example, the Census Bureau now compiles at frequent intervals an inventory of the tractors and other mechanical equipment on the farms which has been found to be a dependable barometer of demand for the newer type of farm buildings, even as the statistics covering the spread of electric light and power, modern water supply and plumbing to the farm homes visualize a new influence in rural architecture. So too, the far-sighted and forehanded architect may find personal inspiration in the statistics covering the production of construction materials and builders' supplies which are compiled at frequent intervals by the Census and its subsidiary, the office of the Survey of Current Business.

Perhaps it needs no more than the circumstance that the Census Bureau is a branch of the Department of Commerce to counsel the architect to keep in touch with its activities and abreast its diverse publications. The contacts established are in the widest range. A few weeks ago the Division of Domestic Commerce published a report on Store Planning, dealing, from the economic standpoint, with the interior arrangement of stores, which is rich in suggestive value for architects. Readers of the *Architectural Record* are familiar with the activities of the Housing Division of the Department of Commerce which has given strong moral support to the movement for better architecture in the field of small dwellings. Similarly, the Bureau of Foreign and Domestic Commerce constitutes itself a clearing house for overseas construction news, compiled at first hand by staff representatives in all parts of the world to the end that interests in the United States may learn promptly of housing programs, public works, etc., that set up currents of progress or evolution that will ultimately extend to the United States.

Whether or not the architect has his name placed on the mailing list of each branch of the Commerce Department that produces architectural reactions, at least he may wish to be properly appraised of each fresh undertaking at the U. S. Bureau of Standards. The National Bureau of Standards is primarily, by reputation, the official testing station for all the thousands of classes of commodities purchased by the Government. By virtue of this function, it has been enabled to carry on valuable missionary work for the stabilization of specifications, notably the compilation of the Dictionary of Specifications which means so much to all architects. In addition, moreover, to the Governmental testing, in the disclosures of which the architectural community may share, the Bureau of Standards conducts, at nominal costs, thousands of tests for private interests,—serving all who pay.

Paralleling the testing and the specification writing is experimental and research work, touching the architectural profession at scores of points and designed broadly to determine the service capabilities and limitations of all standard commodities, with an eye to their improvement. To illustrate the scope of this scientific exploration it is only necessary to call to the minds of architects the comparative tests of brick and concrete construction, the tests of panels representative of all the accepted forms of exterior finish, and such special projects as the trial by fire of the interior of buildings finished and furnished in accordance with modern business office traditions. When the Bureau of Standards puts to test, say, samples of the various patented roofing materials purchased in open market, it does not publicly identify, by name of manufacturers, the various test samples. But the published results will indicate clearly to an architect chronic weaknesses and will enable him to so phrase his specifications that his needs may be served.

Closely meshing in its operation with the Bureau of Standards, but entirely separate in structure, is the Division of Simplified Practice in Industry. There is current an impression that "simplified practice" is merely a softer name for "standardization," chosen to mollify those champions of individuality who have no more love for uniformity in industry than in art. As a matter of fact, the Simplified Practice code accomplishes standardization only in so far as that it is the inevitable sequel of suppression of odd sizes, surplus varieties and other economic encumbrances. That the compression or reduction of commodity lines has its bearing upon architecture has been attested within the year in the reduction by 60 per cent of the finished yard lumber items and the revolution in the builders' hardware line which effected a twenty-six per cent reduction in the seven thousand catalogue items and a seventy-one per cent cut in the variety of finishes.

To declare it to be the advantage of the sophisticated architect to qualify as a habitual reader of the publications of the U. S. Department of Agriculture might appear ridiculous. As a matter of fact these publications—farmers' bulletins and the like—deal to a considerable extent with problems such as rural water supply, sewage disposal, irrigation, drainage, etc., which are quite as much the problems of the architect who is called upon to create a pretentious country house, in a more or less isloated location, as of the everyday farmer whose homestead must be self-sufficient as regards sanitary engineering, fire protection, the home lighting, etc.

Contributing to the literature of agriculture that, if you please, has marked architectural slants, is the comparatively new institution, the Bureau of Home Economics. An organization of specialists is attempting to do for the women on the farms and for their side of rural industry what the Department of Agriculture, in its larger aspects, has long sought to do for the farm considered as a factory or seat of foodstuff production. The domestic economic annex has its most direct contact with architecture through the circumstance that its experts have essayed to design model kitchens and built-in devices intended to simplify the servantless home. This dabbling in architecture, on the part of the Home Economics Division, is entirely separate and apart from the farm buildings planning service which is maintained by the Rural Engineering section of the U. S. Office of Public Roads.

The U. S. Forest Service is another Federal quarter from which aid comes unexpectedly to the creative forces of architecture. Many an architect is prone to think of the Forest Service as a regulatory institution that furthers the cause of architecture only in so far as it insists upon conservation of the nation's lumber resources. This appraisal neglects the constructive work that the Service is doing in its Forest Products Laboratory and elsewhere, in studying unrevealed qualities of woods and finding new uses for wood and pulp products. By parallel deflection from the main issue in hand, the U. S. Bureau of Mines increases the knowledge of architects through its studies of heating apparatus from the standpoint of maximum utilization of fuel.

Not the least of the value of the U. S. Governmental agencies for architects is in what might be called consultant capacities. The library and reference resources of the Office of the Supervising Architect, the National

Museum and similar technical reservoirs are at the disposal of architects engaged in serious work. Similarly, the treasures of the Library of Congress do not require, save in the case of rarities, a personal visit to Washington for inspection. The responsible architect may arrange, usually, through his local public library, for the loan of architectural works from the Congressional Library.

WALDON FAWCETT

Building and Construction Exhibition in Turin

The Second International and Construction Exhibition in Turin to be held during the Spring of this year announces in its program a section of classical and modern architecture. Modern buildings, modern methods of construction, and the application of electricity in various types of buildings are other features of this exhibition, the headquarters of which are in Via Goito, No. 8, Turin, Italy.

Better Farm Houses Conference

A meeting is to be held in the Hotel Sherman, Chicago, on February 18th and 19th, 1926, to discuss rural home conditions and the ways and means of interesting architects in bringing to the rural home those conveniences enjoyed by the urban dweller.

This conference is the outgrowth of years of effort on the part of the Division of Farm Structures of the American Society of Agricultural Engineers to combat backwardness and neglect in such matters as sanitation, heating, plumbing, etc., in the planning of farm homes in this country.

Paris Prize Competition

The Beaux Arts Institute of Design announce that the first preliminary competition for the annual Paris Prize of the Society of Beaux-Arts Architects will be held on February 27, 1926. The winner is entitled to enter the advanced work courses of the Ecole des Beaux-Arts in Paris, and receives $3,000 for expenses of a two and a half years' residence and study abroad. Competitors must be American citizens and under twenty-seven years of age on July 1, 1926.

Applications should be addressed to H. O. Milliken, Chairman of the Annual Paris Prize Committee, 126 East 75th Street, New York, N. Y.

A Lecture on Tudor Architecture

Mr. Sydney E. Castle, R.I.B.A., will deliver a lecture on Tudor Architecture, illustrated with about sixty lantern slides, to a number of chapters of the American Institute of Architects. The following itinerary has been arranged:

January 29th, Cleveland, Ohio.
February 1st, St. Louis, Mo.
February 3rd, Minneapolis, Minn.
February 4, St. Paul, Minn.
February 5th, Indianapolis, Ind.
February 9th, Chicago, Ill.
February 12th, Atlanta, Ga.
February 15th, Philadelphia, Pa.

It is hoped, also, that the lecture will be given in Boston on January 27th; in Cincinnati on February 8th; in Knoxville, Tenn., on February 11th and in New York City on February 17th, but at the time of going to press definite arrangements have not been completed.

The ARCHITECT'S LIBRARY

Measured Drawings of Woodwork in the American Wing

Designers of buildings can be divided into two classes; those who work for sentiment or the emotional urge and those who work by reasoning. Traces of this are evident in the student and become more marked in the office draftsman. The product of the first class may be impractical but usually has charm and feeling. That of the second is likely to remind one of the perfectly good cat that the little girl found in the ash can.

The portfolio of Measured Drawings of Woodwork displayed in the American Wing and published by the Metropolitan Museum of Art, 1925, should appeal particularly to the second class. Lest I be misunderstood, let me hasten to add that it, like all of the publications of the Metropolitan Museum of Art of New York, is an unusually fine piece of work and that it will be of the greatest value to all architects designing in Colonial.

The subjects of the American Wing have been chosen with delicate perception and great care from the best examples of Colonial in the country. The drawings appear to be very accurate and are informative. Forty plates showing rooms and interior details from Georgia, Virginia, Maryland, Pennsylvania, Connecticut, Rhode Island, New Hampshire and Massachusetts give a comprehensive survey of the style as far as interiors of the middle period are concerned and the exterior of the United States Branch Bank of New York City appears in three-sixteenths scale drawings followed by a set of useful full size profiles.

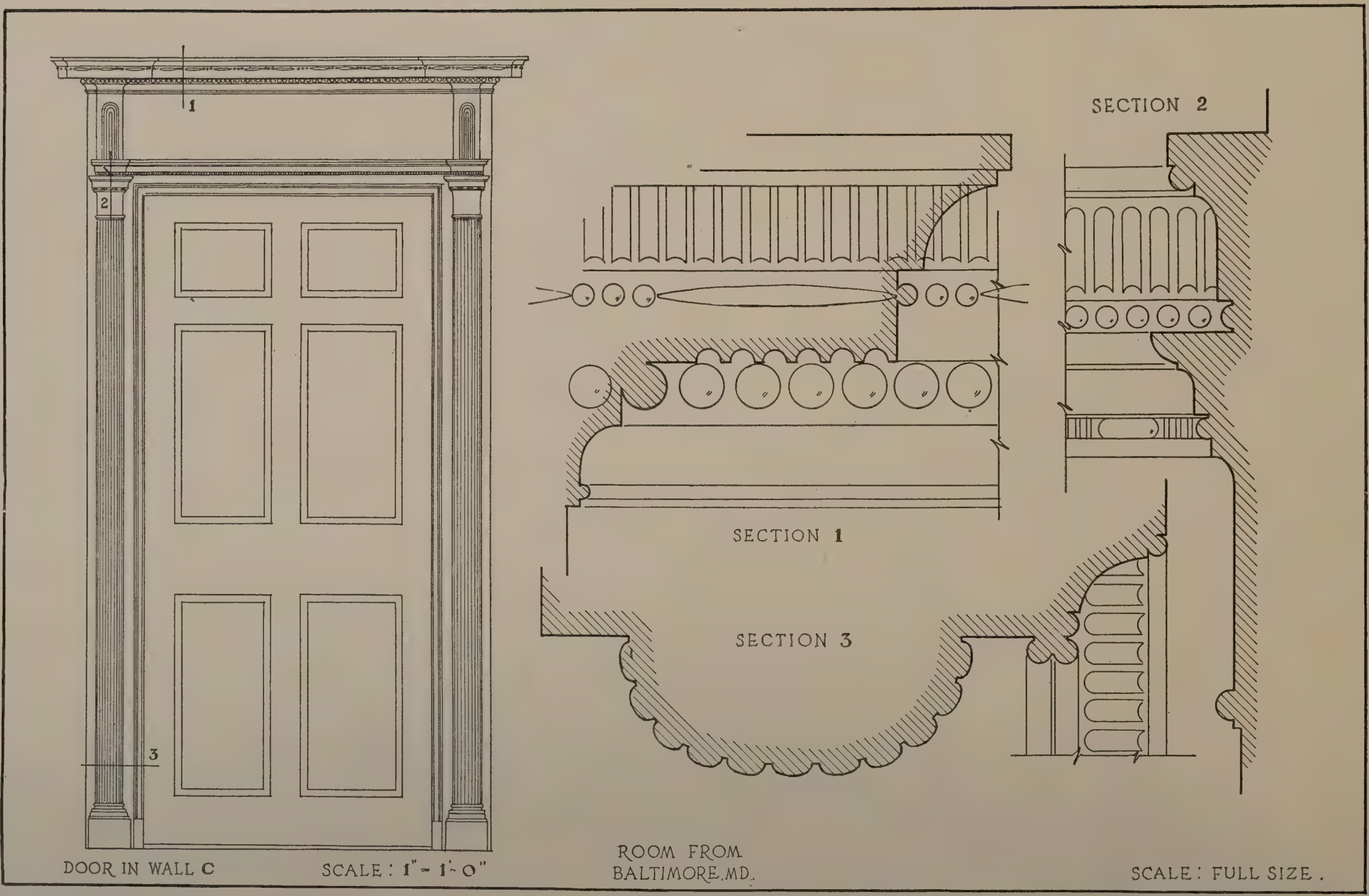
Criticism of the book is not on account of any defect but because it might be more comprehensive.

In the first place there is no descriptive matter, other than the index. An excellent review of the American Wing has been written by R. T. H. Halsey and Charles O. Cornelius. It is more than a simple description of the collection in the Wing as it gives an unusually illuminative, well written and instructive review of Colonial architecture, furniture, handiwork and decorative art. Of course, one can buy a copy of this book, but it is not of a form that can be placed on the shelf with the portfolio drawings. A condensation of the matter relating to the measured drawings might have formed a most acceptable preface, to bind with them.

If this had been done, it is possible drawings of some of the examples of primitive Colonial, to my mind the most interesting part of the collections in the Wing, would have been included in the portfolio. On the third floor are rooms of this early period with trussed roof or beamed ceiling, rough plastered walls and homelike brick fireplace, each room furnished with chairs, chests of drawers, cupboards, tables, in keeping with the rugged tastes of our early forefathers. They are peculiarly adaptable to country house work at the present time and have a definite character and a simple charm that seem to me more satisfying and worth while than the ornate, delicate and less virile, later periods of the style.

Of greatest value to the designer who belongs to our first class, therefore, and what one chiefly misses in such a book, are photographs of the rooms. Of course, the title of this portfolio is "Measured Drawings of Woodwork". It cleaves closely to its title. But, the Musuem has a large collection of unusually fine views of these rooms, fifty or sixty of them. A careful selection illustrating each of the rooms would have been helpful to the man who works more for sentiment than from measurements and who wishes to create something new with the flavor of the style, rather than to unthinkingly reproduce a preceding example. Furthermore, these measured drawings do not give and probably could not give the effect of the rooms.

Plate VII delineates a room in dark wood from Marmion near Fredericksberg, Virginia,



The Architectural Record *February, 1926*

Illustration from *Measured Drawings of Woodwork Displayed in the American Wing*

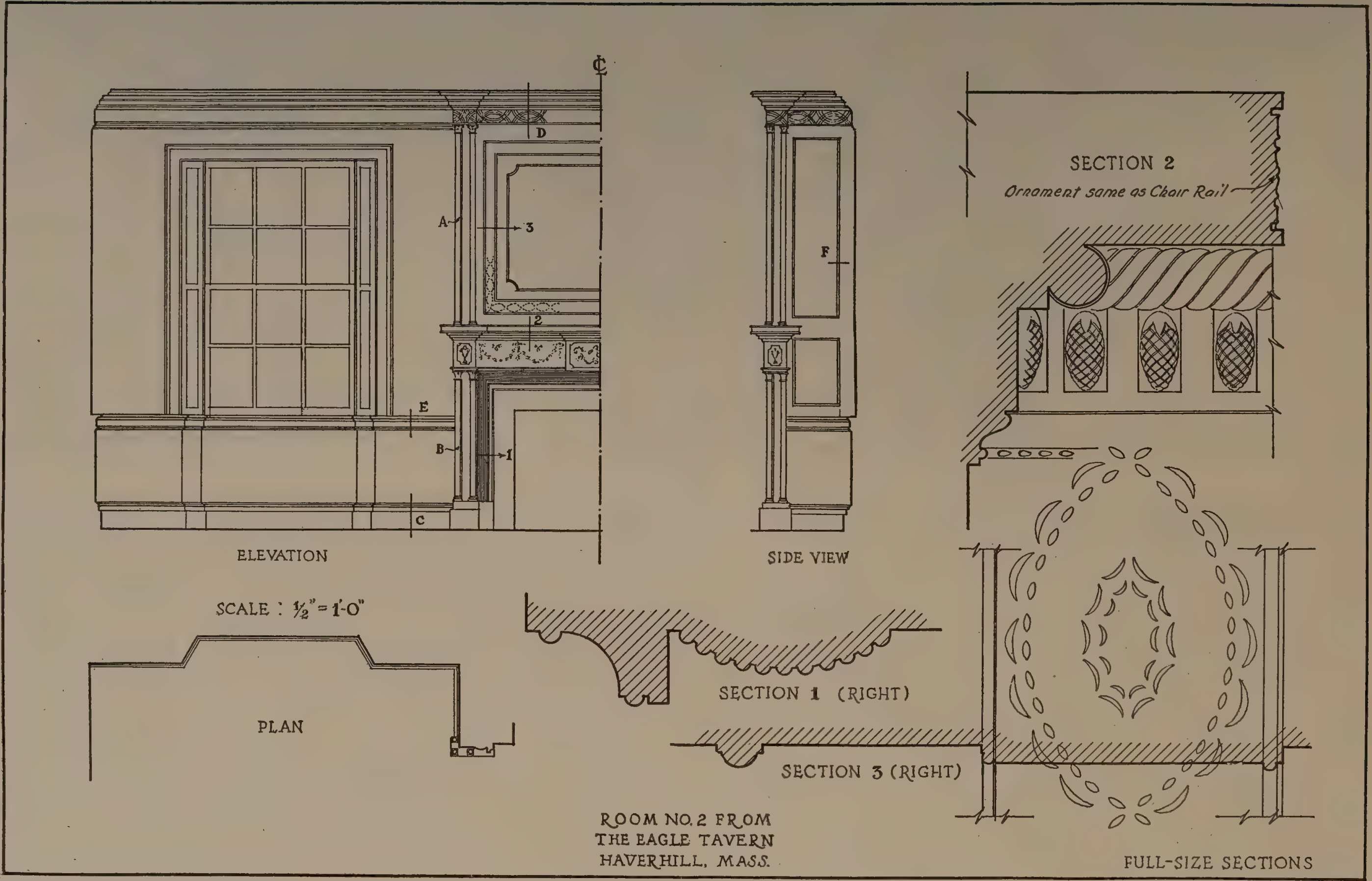


Illustration from *Measured Drawings of Woodwork Displayed in the American Wing* date about 1750. The panels have painted designs that are important in lending charm to the ensemble. The measured drawings omit these entirely. The Powel House in Philadelphia, 1768, plates IX, X, XI, the ballroom of Gadsby's Tavern, from Alexandria, 1793, plates XV, XVI, XVII and XVIII, the room from the Eagle Tavern, Haverhill, Massachusetts, about 1818, all have wallpaper of the period that plays an important rôle in producing the effect. Yet, naturally, none of it appears in a portfolio of Measured Drawings of Woodwork.

In my visits to the Wing, a large part of my delight in the room in East Bank Street, plate XXIV, has been derived from the satin wall panels, a distinctive and distinguished element in the design that is absent from the portfolio.

Not only do these important accessories show in the photographs of the Metropolitan Museum but some of the scenes have been made still more instructive and effective by the introduction of figures garbed in the costumes of the time. The furniture of the particular period is seen in the rooms. They become life-like, and for one who cares more about the spirit of Colonial than about copying mouldings, the photographs are more valuable than the drawings.

It is hardly possible to close a review of a book of this kind without some word about the examples included and the drawings themselves. As has already been noted, plates I and II show the beautiful elevation of the United States Branch Bank, 15 Wall Street, New York City. This has been transported piece by piece and erected against the wall of the Wing in one of the courts of the Museum. The building is of a pure Colonial period, 1822 to 1824 and was designed by M. E. Thompson. The correlation of the elevation and full size details make the plates particularly valuable to those who would reproduce a façade of this kind. As in all of the plates the work is carefully drawn to scale.

The room from Hampton, New Hampshire, is of the first quarter of the eighteenth century and shows clearly the imprint of earlier Colonial. Next comes a series of beautiful rooms built during the first quarter of the nineteenth century.

In practically every case the elevations are accompanied by full size details that are remarkably well chosen. Since there is no preface, indications of the material might have been placed upon the drawings. The indexing is well done in that it gives, in practically every instance, the year or years during which the work was designed and the geographical location. Thus it is possible to follow the transitions of mouldings and paneled work from the period when they evidence kinship to English Renaissance to that when Louis XVI and Adams exerted their more refining influence.

In a few instances the names of noted Colonial architects and decorators appear, as in the case of the East Bank Street House in Petersburg, Virginia, by Robert Moore, plates XXIV to XXVI, and the mantel in the Samuel Ruggles House, by Bulfinch, plate XXXIV.

Some of the drawings present material that forms part of the collection not on exhibition such as the exterior doorways from Alexandria, Virginia, from Mt. Airy near Frederick, Maryland, from Savannah, Georgia and from Westfield, Massachusetts.

The cost of the portfolio, ten dollars, is so reasonable, the examples are so well chosen and the field covered is so comprehensive, that the portfolio should, and probably will become a part of the library of every architect interested in this style. Since the Museum has the material on hand, I think it reasonable to hope that they will put it in available form in a second portfolio to accompany this first one, consisting of descriptive preface and reproductions of the photographs of the rooms. If this were issued in the same size as the Measured Drawing plates so that it could be bound with the latter or at least placed on the shelf with them, the two together would become one of the most valuable documents extant on what is still the greatest development of indigenous architecture and art in this country of ours.

JOHN V. VAN PELT, A.D.G.F.; F.A.I.A.

Real Estate Handbook, by Blake Snyder, Editor. Wilmot Lippincott, Assistant Editor. New York: McGraw-Hill Book Co., Inc., 1925. 1st ed. xi, 724 pp. 5 x 8 in. Leatherette. $5.00.

This book covers real estate economics, appraisals, values, handling and managing real estate, special purpose real estate, store locations, renting, assessments and taxation, insurance, mortgages, building construction management, selling property, and real estate law.

The Parthenon—Its Science of Forms, by Robert W. Gardner. New York: William Edwin Rudge, 1925. 36 pp. xi plate illustrations. 14¼ x 20¼ in. Bound in Boards. $15.00.

New light on the question, discussed since 1787, as to whether the Greeks worked on a scientific basis in the design and erection of the buildings on the Acropolis. Professor Gardner, who went to Athens under the auspices of New York University to make measurements and get the facts, submits evidence to show that the Greeks had a definite law of order—a canon, not of design, but of proportion—and that art and science went hand in hand.

Fair Touraine. Stories and Legends of the Loire, by Margaret Aulton. New York: Dodd, Mead & Co., 1925. 188 pp. Illustrated with Ninety Facsimile Reproductions of Original Drawings and Copper-Plate Engravings by the Author. 10¼ x 12½ in. Cloth. $10.00.

A. S. T. M. Tentative Standards, by American Society for Testing Materials, 1925. 876 pp. 194 Tentative Standards. 6 x 9 in. Paper. $7.00. Cloth. $8.00.

Lesser Known Architecture of Spain. Forty-eight Collotype Plates with a foreword by F. R. Yerbury. London: Ernest Benn, Ltd., Handled by Wm. Helburn, Inc., New York. 10¼ x 13⅝ in. Paper. $10.00.

L'Architecttura Rusticana Nell'Arte Italiana, by Guilio Ferrari. New York: William Helburn, Inc., 1925. 322 pp. Plate illustrations. 9¼ x 12½ in. Cloth. $13.50.

Last Fifty Years in New York, by Henry Collins Brown. New York: Valentine's Manual, Inc., 1926. No. 10 in Valentine's Manual Series. xix, 404 pp. Illustrated. 5⅛ x 7½ in. Cloth. $5.00.

The Old Houses of Stratford-Upon-Avon, by H. Edward Forrest. New York: George H. Doran Co., 1925. xii, 180 pp. 37 illustrations. 5¼ x 7½. Cloth. $3.50.

This book is of value to anyone interested in the history of Shakespeare's birthplace. Several new discoveries have been made by Mr. Forrest correcting mistakes which have been made by former scholars and have crept into the guide books of Stratford. Mr. Forrest's researches cast light not only on the houses connected with Shakespeare's life, but on the lives and homes of all the principal inhabitants of Shakespeare's day. There are valuable diagrams, pictures, and drawings of the old buildings of Stratford, with an explanation and history of the famous carpenter's marks, which, as is well known, were used for denoting the subsequent position of the timbers in the frame, and serve as identification for many old Elizabethan houses.

Elements of the Modern Building and Loan Associations. A text-book prepared as a part of the educational program of the American Savings, Building and Loan Institute, by Horace F. Clark and Frank A. Chase. New York: MacMillan Company, 1925. xviii, 540 pp. 5½ x 8 in. Cloth. $4.00.

The Practical Book of Tapestries with 8 illustrations in color and 220 in double-tone, by George Leland Hunter. Philadelphia: J. B. Lippincott Company, 1925. xviii, 302 pp. 6¾ x 9 in. Cloth. $10.00.

This magnificent pictorial history, with a superb collection of fine examples from all over the world, gives decorators and art lovers the definitive book on tapestries.

The Romance Churches of France. A manual of French Ecclesiastical Architecture in the Twelfth Century for the Student and the Traveller, by Oliver E. Bodington. New York: Houghton Mifflin Company, 1925. 262 pp. Illustrated. 5¾ x 8¾ in. Cloth. $5.00.

Your Home Beautiful. A manual of Interior Decorations with suggestions to fit your means—to suit your taste—to express your individuality, by Lucy D. Taylor. New York: George H. Doran Company, 1925. x, 242 pp. Illustrated with color charts, diagrams and photographs. 6 x 9 in. Cloth. $3.50.

Miss Taylor's wide experience as a teacher of art combined with years of lecturing, writing, and decorating give her an understanding of practical problems, while her easy fluent style makes the reading of the book a pleasure quite apart from its usefulness.

Old English Houses, by J. Alfred Gotch. New York: E. P. Dutton & Company, 1925. xiii, 215 pp. Illustrated. 5¾ x 8¾ in. Cloth. $7.00.

The author traces the evolution of the modern English home, showing how it evolved from the castle of the early days. First, the castle or Medieval house; second, the Tudor house; third, the Elizabethan house; fourth, the Carolean house; fifth, the Queen Anne house; sixth, the Early Georgian house; seventh, the Small house; eighth, the Late Georgian or modern house.

In addition to giving a history of the development of the architecture, the author embellishes his subject with a short history of the various periods showing how the architecture changed with the changing habits of the people. Also, with every period he identifies some interesting personage—Henry VIII with the Tudor house, Charles I with the Elizabethan house, Sir Christopher Wren, the famous architect, with the Early Georgian house, and many others.

Modern Theatres, by Irving Pichel. New York: Harcourt, Brace and Company, 1925. xi, 102 pp. Illustrated. 6 x 9 in. Cloth. $2.25.

A practical book on modern theatre design, based on analyses of theatres that have already been built to serve the needs of community centers and "little theatre" groups, as well as of the large city with its up-to-date commercial playhouse. There are chapters on the historical traditions of theatre building, on stage plan, provision for backstage workers, stage equipment, lighting, machinery, and settings.

The Monuments of Christian Rome. From Constantine to the Renaissance, by Arthur L. Frothingham, Ph.D. New York: The MacMillan Co., 1925. 412 pp. Illustrated. 5½ x 7¾ in. Cloth. $3.00.

"The volume contains two parts: an historical sketch of religious and civil structures from the time of Constantine (312-37 A.D.) to the return of the Papacy from Avignon; and a 'classification of monuments' from the point of view of architecture, sculpture, and painting—both being written in a sober, forcible, bright style, the conciseness of which does not interfere in the least with the clearness of the text. . . . Professor Frothingham is proof against serious criticism."—The Athenaeum.

The American Society of Heating and Ventilating Engineers Guide, 1925-26, by American Society of Heating and Ventilating Engineers—Containing Design and Specification Data Useful in the Planning and Construction of Modern Heating and Ventilating Installations—Prepared from the Society's Transactions—Investigations of Its Research Laboratory—And the Practice of Its Members—Together with a Manufacturers' Catalog Data Section Containing Essential and Reliable Facts Concerning Modern Equipment—And a Consulting Service Section for Engineers—Also the Roll of Membership of the Society. New York: American Society of Heating and Ventilating Engineers, 1925. Vol. 4 (published yearly), vii, 524 pp. Roll of Membership 52 pp. Illustrated. 6¼ x 9¼ in. Cloth. $3.00.

Houses and Gardens, by Sir Edwin Lutyens, R. A. Described and Criticised by Sir Lawrence Weaver. New York: Charles Scribner's Sons, 1925. Third Impression with Altered Title. xi, 344 pp. Illustrated. 10¾ x 15¾ in. Cloth. $3.75.

Scumbling and Colour Glazing, by Andrew Millar. A Practical Handbook for House Painters, Coach Painters and Others. New York: Spon & Chamberlain, 1924. 2 ed. No. 6 of "The Decorator" Series of Practical Books. ix, 89 pp. Illustrated by many examples executed in paint. 5½ x 8½ in. Paper. $2.50.

The Law of Architecture and Building, by Clinton H. Blake, Jr., A.M., LL.B. New York: The William T. Comstock Co., 1925. 2nd ed. xiv, 349 pp. 5¾ x 9 in. Cloth. $5.00.

Picturesque Italy. Architecture and Landscape, by Kurt Hielscher. New York: Brentano's, 1925. xv, 304 pp. Illustrated. 9½ x 12¼ in. Cloth. $2.50.

English Gardens, by H. Avray Tipping, M.A., F.S.A. New York: Charles Scribner's Sons, 1925. lxiv, 375 pp. Illustrated. 10¾ x 13¾ in. Cloth. $25.00.

Elements of Form and Design in Classic Architecture. Shown in Exterior and Interior Motives Collated from Fine Buildings of All Time on One Hundred Plates, by Arthur Stratton, Architect. New York: Charles Scribner's Sons, 1925. 1st ed. x, 239 pp. Illustrated. 9 x 12 in. Cloth. $7.50.

Art Out-of-Doors. Hints on Good Taste in Gardening, by Mrs. Schuyler Van Rensselaer. New York: Charles Scribner's Sons, 1925. New and Enlarged Edition. ix, 481 pp. 5¾ x 7½ in. Cloth. $2.50.

[*The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:*]

Steel Stairways. Folder on Mesker Stairways, adapted to Schools, Churches, Hospitals, Office Buildings, Apartment Houses, Hotels and other fireproof buildings. Mesker Bros. Iron Co., St. Louis, Mo. 8⅜ x 11 in. Illustrated.

Coal Windows. Folder illustrating Mesker Dalite Coal Window, Combination Window and Coal Chute. Mesker Bros. Iron Co., St. Louis, Mo. 3½ x 6¼ in. Illustrated.

Casements. Fenestra Casement Windows for Residences and Apartments. Detroit Steel Products Company, 2250 East Grand Boulevard, Detroit, Mich. 8½ x 11 in. 24 pp. Illustrated.

School Windows. Architectural Fenestra Steel Windows for Schools. Detroit Steel Products Company, 2250 East Grand Boulevard, Detroit, Mich. 8½ x 11 in. 32 pp. Illustrated.

Weather-tight-ness in Residential Windows. Report of tests made for the Detroit Steel Products Company, Detroit, Mich., by L. W. Leonhard, formerly research assistant to Professor J. E. Emswiler, of the University of Michigan. 8½ x 11 in. 4 pp. Charts and graphs.

Spring Hinges. Catalogue No. 42 of the Chicago Spring Hinge Company, Chicago, Ill. 7¾ x 10¾ in. 60 pp. Illustrated.

Iron Fittings. Emico Kondu Fittings, Erie Malleable Iron Company, Kondu Division, Erie, Pa. 5 x 6 in. 36 pp. Illustrated.

Building Products, Metal and Steel. Illustrated catalogue describing Havemeyer Steel Bars for Reinforcing Concrete, and Fireproof Metal Building Products. Concrete Steel Company, 42 Broadway, New York City 8½ x 11 in. 40 pp.

Terra Cotta. Studies in Polychromy—Early Romanesque. Volume VIII, Number II of Atlantic Terra Cotta Series. Atlantic Terra Cotta Company, 350 Madison Avenue, New York City. 8½ x 11 in. 16 pp. Illustrated.

Tile Floor. Gold Seal Treadlite Floor Tile. Bonded Floors Company, Inc., 1421 Chestnut Street, Philadelphia, Pa. 8½ x 11 in. Illustrated in color-looseleaf.

Garages. "Building Garages for Profitable Operation." Ramp Buildings Corporation, 21 East 40th Street, New York City. 8¾ x 11¼ in. 15 pp. Illustrated.

Silencers. "Maxim Industrial Silencers." The Maxim Silencer Company, 83 Homestead Avenue, Hartford, Conn. 6 x 9 in. 36 pp. Illustrated.

Linoleum. Illustrated booklet showing 229 linoleum patterns in color. The George W. Blabon Company, 295 Fifth Avenue, New York City. 3½ x 8½ in. 128 pp.

Brass. An Historical Sketch of Bridgeport Brass Company, Originators of Electric Furnace Brass, 1865-1925. Bridgeport Brass Company, Bridgeport, Conn. 8¾ x 11¾ in. 19 pp. Illustrated.

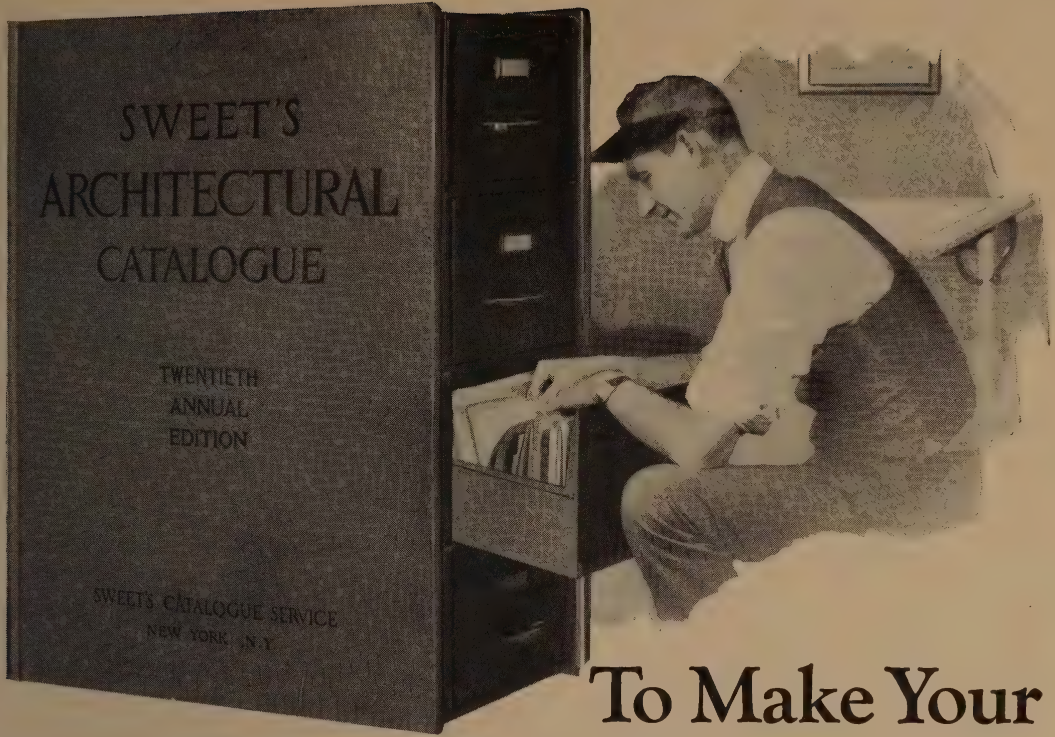
Electric Light Fixtures. White Adjustable Electric Light Fixtures in Applied Illumination for Every Practical Requirement of Business, Profession and Home. The O. C. White Company, Worcester, Mass. Catalogue number 26. 8½ x 10 in. 20 pp. Illustrated.

Doors and Door Equipment. "Door-Ways." The Richards-Wilcox Company, Aurora, Ill. 4¾ x 9 1/16 in. 24 pp. Illustrated.

Tiles and Tile Work. "The Architectural Ceramics of Persia—Ancient, Medieval and Modern," by Rexford Newcomb. Number 3 of Architectural Monographs on Tiles and Tile Work. Associated Tile Manufacturers, Beaver Falls, Pa. 7⅝ x 10¾ in. 32 pp. Illustrated.

Glass. "Gillway Units—Commercial, Residential, Wired Complete, Ready to Install." Catalogue "A" of Gill Glass Company, Inc., Philadelphia, Pa. 9½ x 12½ in. 40 pp. Illustrated.

Flooring. "The Story of Oak Floors." Oak Flooring Bureau, 828 Hearst Building, Chicago, Ill. 6¼ x 9¼ in. 24 pp. Illustrated.



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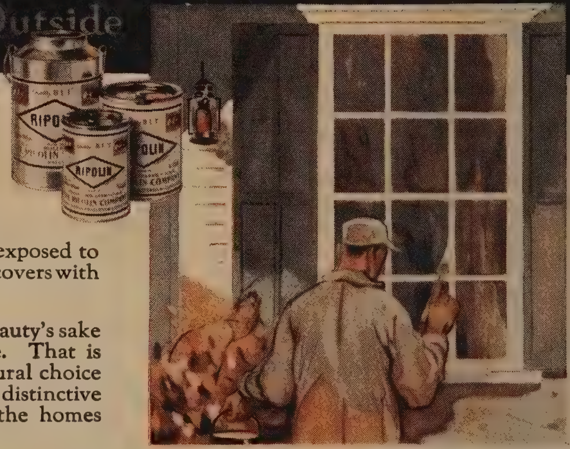

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The ARCHITECTVRAL RECORD

MARCH 1926

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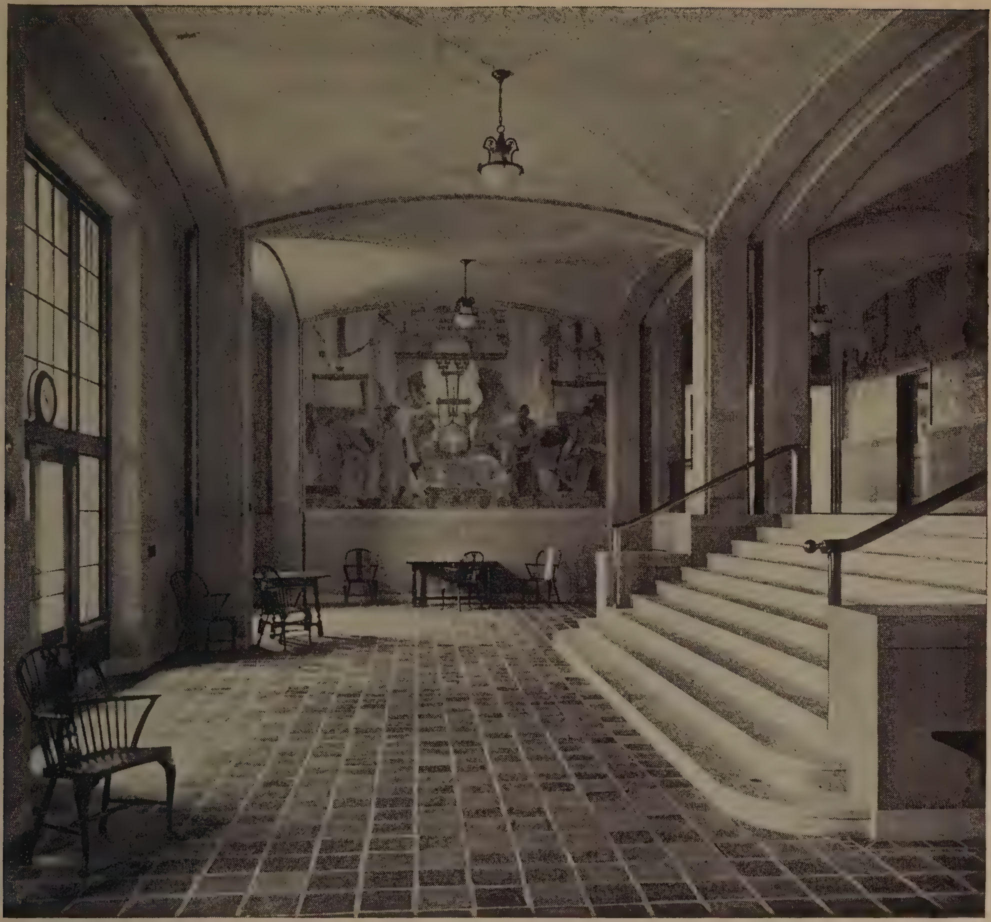
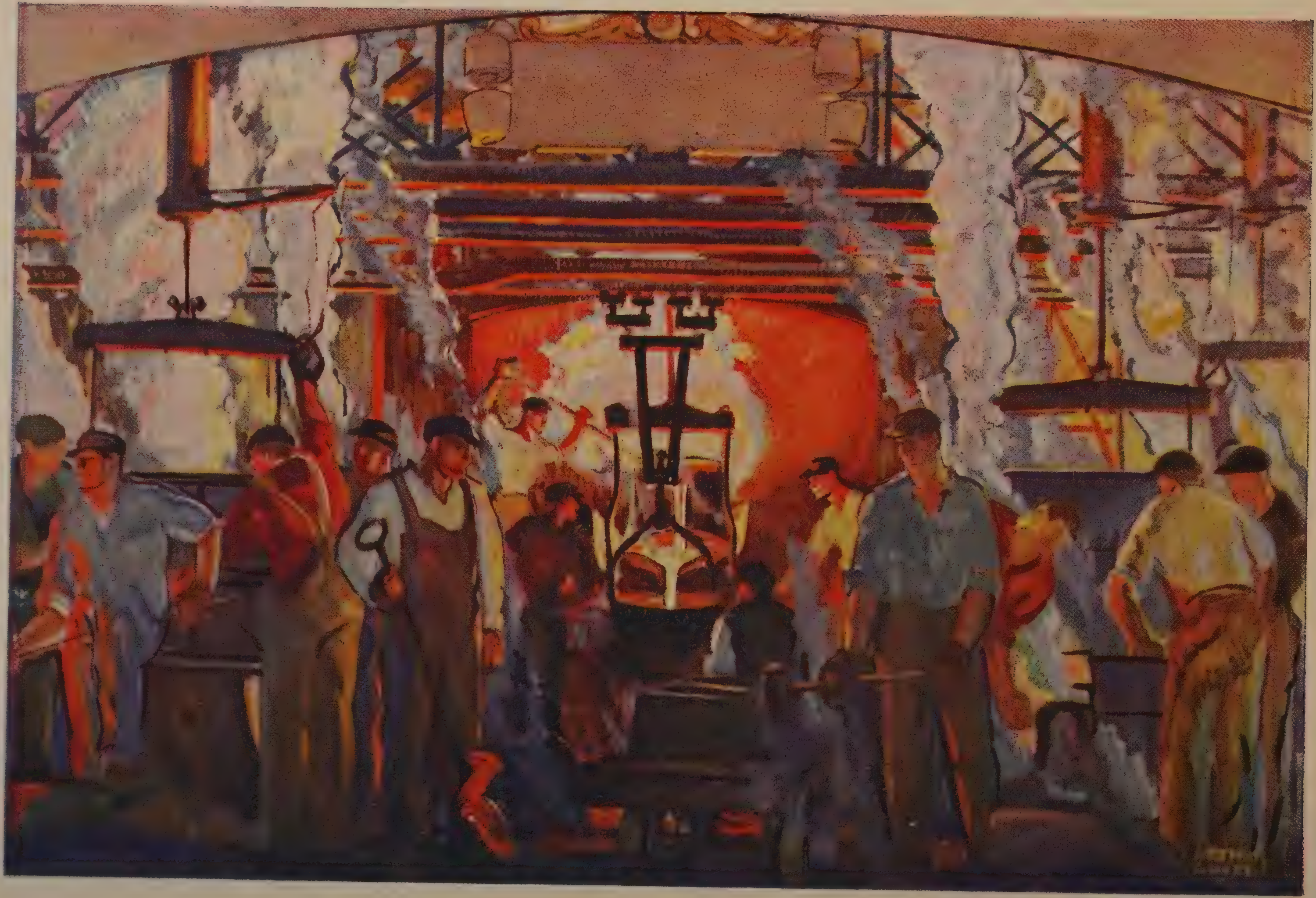


Vestibule of the Kohler Manufacturing Company's Building, Kohler, Wisconsin, showing the mural, "Tapping A Cupola."

"TAPPING A CUPOLA"

Preliminary sketch for a mural painting by Arthur Covey. This is one of a pair of panels which adorn the vestibule to the offices of a Mid-Western factory. The subjects are taken from stages in the process, and will prove interesting records of the practice of to-day in some future age, when the most progressive achievement of our time will be rated as pioneer effort.



The
ARCHITECTVRAL
RECORD

VOLUME 59 MARCH, 1926 NUMBER 3

"A HOUSE THAT GREW" AT MAGNOLIA MASS.

By
Frank Chouteau Brown

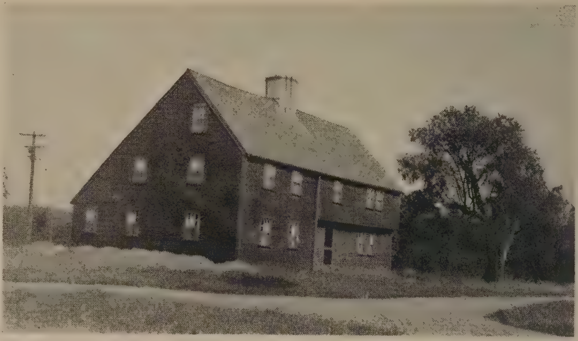
IN ALL THE OLD BUILDINGS we enjoy and envy when abroad, the most picturesque and informal compositions have come about by accident, and the slow growth of centuries. A small cottage, inherited twenty generations ago, has gradually grown and expanded, here and there, as impulse or whim suggested or income allowed, generation after generation, until we have a final result that is wholly charming and humanly appealing. And all the time accidents have happened; fires have burnt down, high winds unroofed, changes of taste or fortune destroyed portions, until any attempt at complete unity of design, uniformity, or balance of plan or surroundings, has failed of expression, and the whole has achieved a fine simplicity and directness, a sweep and bigness of grouping, and refined touch in detail and incident, impossible of attainment in any completely made new design built all at one time—such as the fully decorated, made-to-order dwelling of an American newly rich, ordering his château or castle one day and expecting it to be ready to occupy the next.

But, occasionally, our dwellings are obtained in a more distinctive and individual fashion. Sometimes more loving care and thought enter into their composition. Occasionally the building has started long ago, as an old family dwelling, and has grown—in somewhat the same way as its European prototype—throughout a bare one or two hundred instead of twelve hundred years or more.

And much may be accomplished by intelligence and pains in two hundred years—or even a trifle less than that!—given taste, and appreciation, too, to assist and direct, and an ambition to achieve something individual and self expressive in the line of a family home and dwelling. After all, there are already in America some people who do not like "ready made" clothes, and are even willing and able to pay for their individual tailoring; so why should there not be found—

though, of course, far more occasionally!—some few willing and desirous of possessing as individual and tailor made a house instead of the conventional "Dutch Colonial," ready built and "ready to wear" type that surrounds him in every newly developed American community.

Originally there stood on the site where the building shown in these pages has developed, an old New England farmhouse, of the type characteristically found along some of the river valleys in that section; two stories high on the south exposure and running down to a low lean-to on the north side, only one story in height, with the long slope of the roof unbroken by any window or dormer opening. Usually these houses were built around a large central chimney, with a small hall on one of its four sides, with the staircase winding up against that face, and fireplaces opening into the principal living rooms upon the other three sides.


The Old House Before Alteration

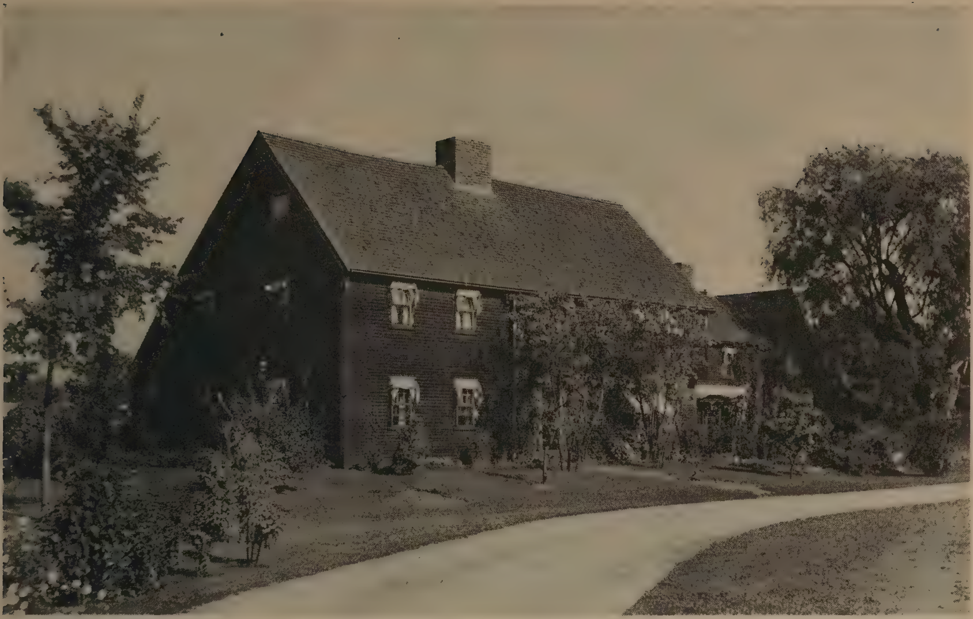
Sometimes the first floor plan has only one room at each side of the chimney, when the lean-to is likely to have been a later addition, with one or two long narrow rooms contained within its length; sometimes the whole structure was built at the one time, and then the depth is likely to be divided into two nearly square rooms on each side of the chimney, as was the case in the original farmhouse forming the nucleus of this group, which had for some years sufficiently met the needs of a bachelor household.

At some time previous to the developments shown on page 203, a fire had partly destroyed and gutted the original building, which had afterwards been repaired and restored as nearly as possible to its original appearance, and it was this four room house, at the western end of the present group, that formed the start for the cluster of structures now appearing in the drawn plan and accompanying illustrations. It was this old Colonial farmhouse, too, that established the point of departure for the distinctive type of design followed in the whole group; and a considerable part of the architectural interest of the scheme has been derived from the endeavor to harmonize the various interrelated parts of the residential group with this original strongly characterized farmhouse, without at the same time allowing the style either to destroy or overmuch hamper the free and picturesque development of the plan, while fulfilling the changing requirements of the owners, and meeting the restrictions imposed by the site.

The limitations of the site itself have been largely determined by the existence of the public road running along the northerly confines of the group. This fact has necessitated that all the more recent additions made to the old dwelling have had to be extended either to the north or east,—and in so doing the existing stone wall along the side of the highway has come to be used as the very outermost boundary of at least two of the recent wing extensions.

These various additions and extensions, in themselves having to do with the problem presented by the architectural treatment of the group, are of the utmost interest. Briefly, they can be indicated as follows, with constant reference to the plan, on which will be found a more detailed indication of the different changes and their sequence.

The first actual addition to the old house, marking the end of its use as an exclusively bachelor establishment, took the form of an extension toward the east, especially designed to contain a two story



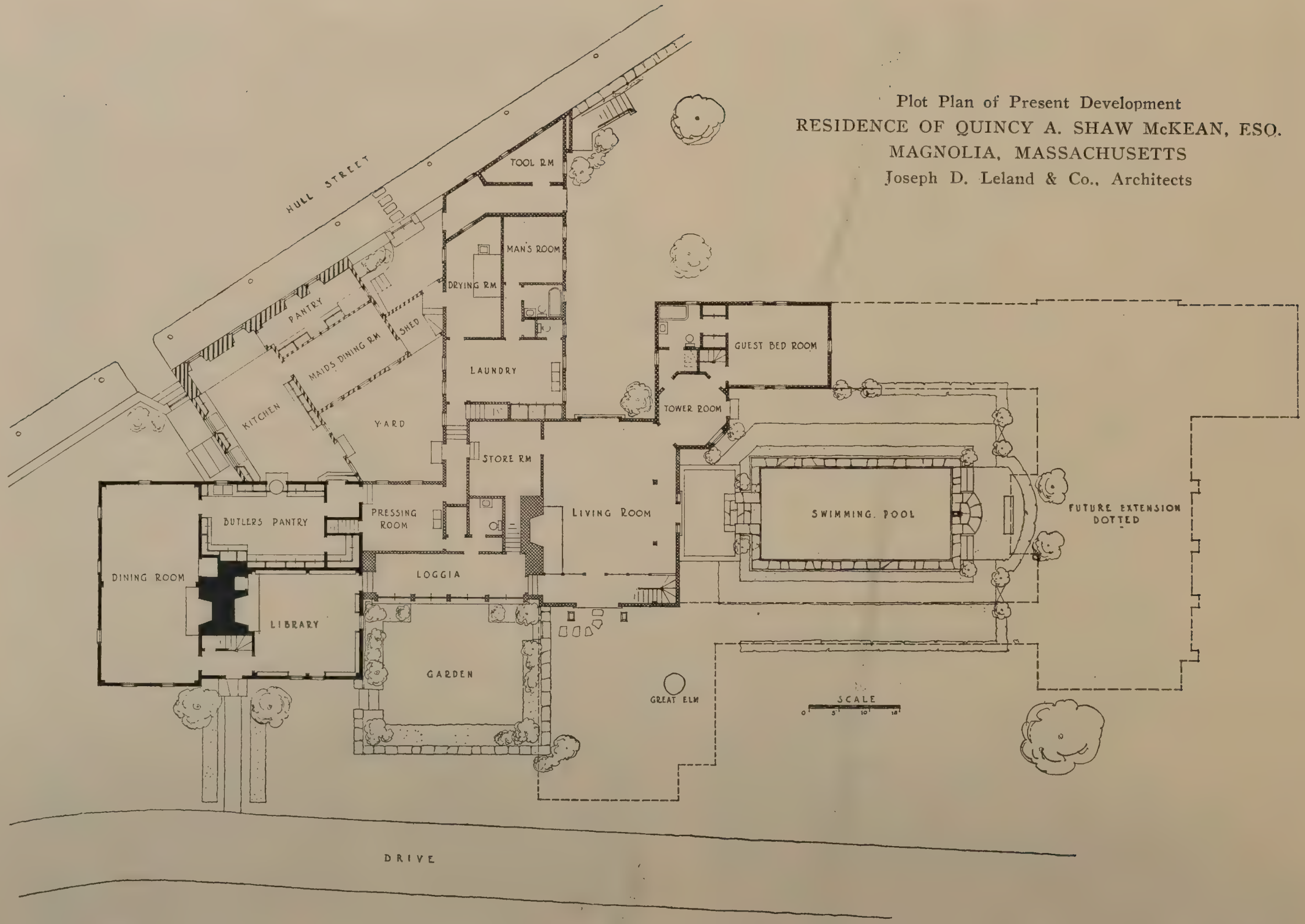
View of House from Southwest

A General View from the East

RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ., MAGNOLIA, MASS.

Joseph D. Leland & Co., Architects

Plot Plan of Present Development
RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ.
MAGNOLIA, MASSACHUSETTS
Joseph D. Leland & Co., Architects



room to be used as a Studio by the wife of the owner, herself a sculptor.

There was also built, along with this new east wing, a new service ell, extending to the north a considerable distance as is indicated by the method of hatching —in the walls upon the accompanying drawn plan of the house. This new ell or service extension secured much needed additional service space upon the kitchen floor, as well as extra bedrooms for the servants upon the floor above,—but this extension at first was stopped at a point still some twenty to thirty feet away from the property line along the main highway, passing not far from the house at this place. Later, this wing was again added to, and extended till it met the highway, as will be described in its proper place and sequence.

Upon the first floor the new Studio room, extending as it did the full height of the new addition, and having its own entrance to the front driveway—made of unusual size, too, to allow of the entrance of sculptural groups of size and proportion—was connected with the original dwelling, through an old room now used as a Library, by means of a Loggia along the front or south side of the new wing. This gallery also reached an intermediate staircase, as well as led to another staircase at its extreme easternmost end, connecting with the second story passageway, that entered the studio and passed across its southern end as an open gallery, leading to the additional sleeping rooms that were secured upon the second story of this new extension.

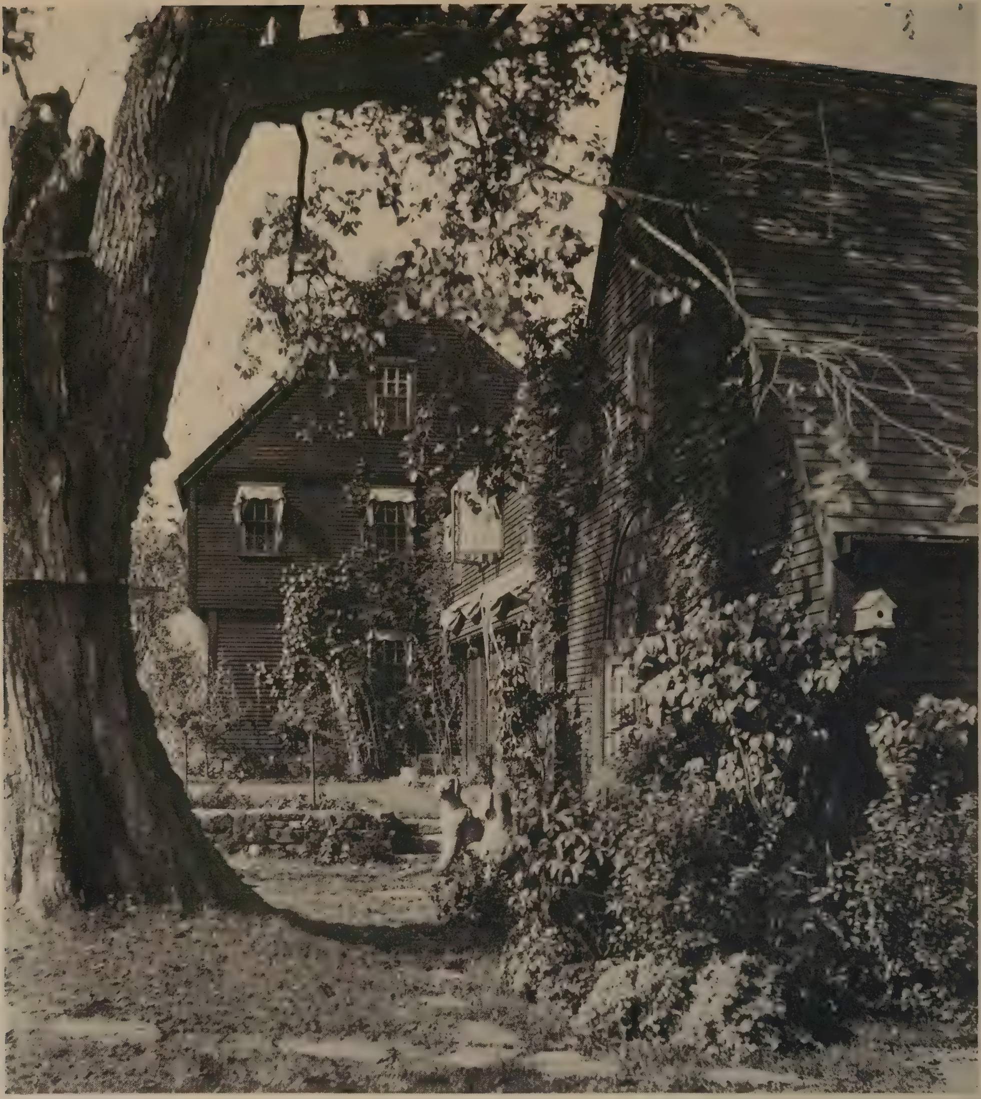
This arrangement was calculated to leave all the best area of the Studio to the north available for working purposes, while the necessary north light was obtained principally from the long slope of the roof, as shown in the view of the studio on page 208. The northern part of the connection with the main house was given over to service uses, as was necessary in order to communicate with the service wings added on the north.

The next extension, while still somewhat architectural in character, yet took the form of a wholly exterior development—the large stone rimmed pool to the east of the new wing, with its imposing spout at one end. Originally related to the Studio—as, by the way, was also a smaller and more intimate bit of a garden on the south of the main house and new wing—the garden pool, once established in this location, also came to play an important and dominating part in nearly all the later development and extensions of the dwelling that were to follow, for the next physical addition to the building was to take form along a part of the northern side of this pool and parallel with its established outlines, just as a still later following step would provide for the further extension of the group around this same pool to the eastward—which is expressed upon the plan with the dotted lines, indicating this further projected step —already now in actual contemplation.

This small added structure, impinging upon the northeast corner of the Studio wing, was next planned, with the intention of providing a couple of additional bedrooms, one upon the first, and the other upon the second floor—the latter in the tower, over the entrance hallway shown upon the first floor plan reproduced. The first story bedroom is panelled in wood, a few carved panels of fruit and foliage after the Grinling Gibbons manner, establishing the keynote of its interior treatment.

Although this small addition was planned in advance of the further changes that were made in the extensions of the service to the north of the main house, its construction was actually carried along at the same time as these latter planned additions, and it is indicated in the same manner in the type of hatching employed upon these two portions of the drawing.

The next structural changes, the fourth planned, had to do again with the service portion of the house,—which has also been the scene of several other readjustments made at various times, the exact sequence of which is not of supreme importance. The old house originally had, at the left of the entrance, two rooms, of which the one in the rear had been the dining room, with the old kitchen in the other rear, or north east, corner, and a serving space back of the main chimney,

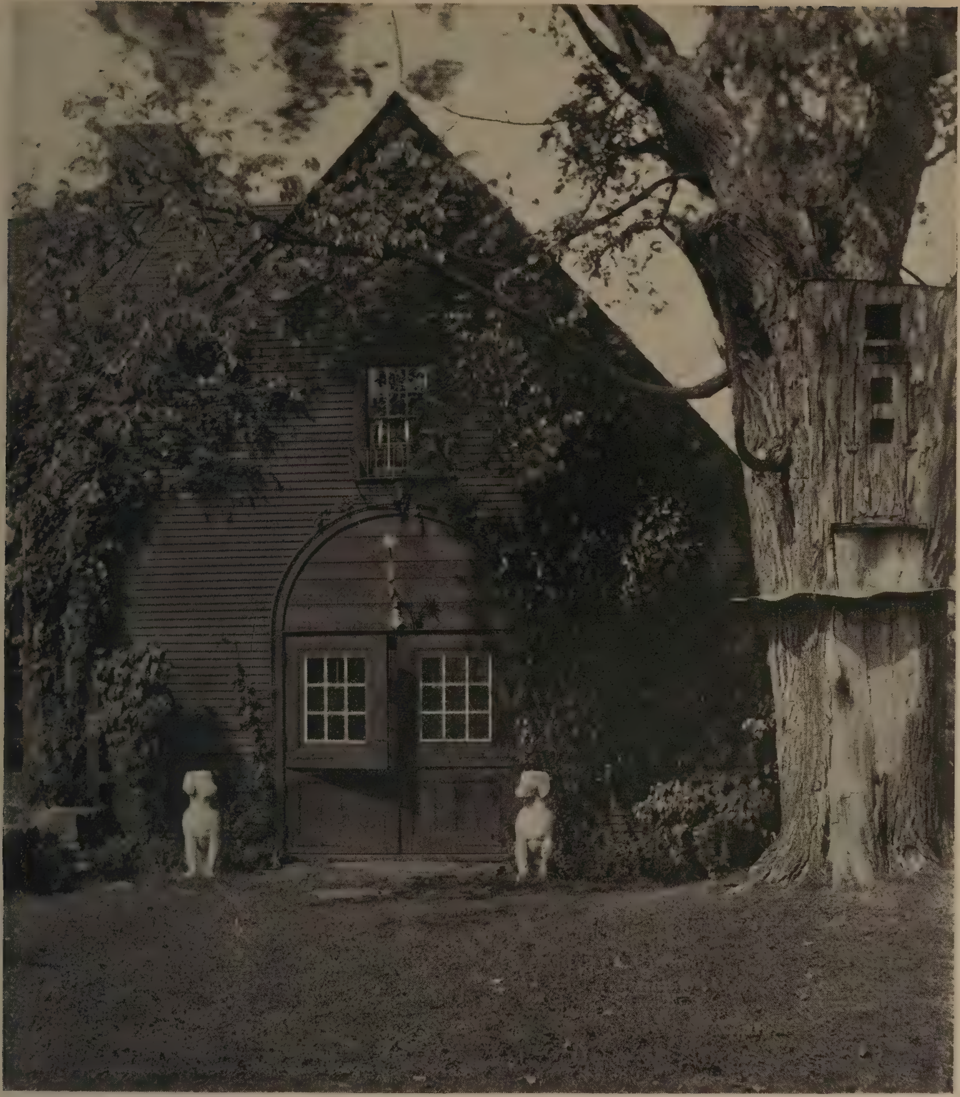


Looking West Along South Front of Studio Wing Toward Old House
RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ., MAGNOLIA, MASS.
Joseph D. Leland & Co., Architects

in between,—an arrangement that grew from previous internal readjustments.

In connection with these several service changes, for instance, the dining room itself was enlarged, by removing the partition that had divided this end of the old house into two rooms, so doubling the size and length of the old dining room, as well as the change that was made later, throwing both the old kitchen and china closet into the new butler's pantry.

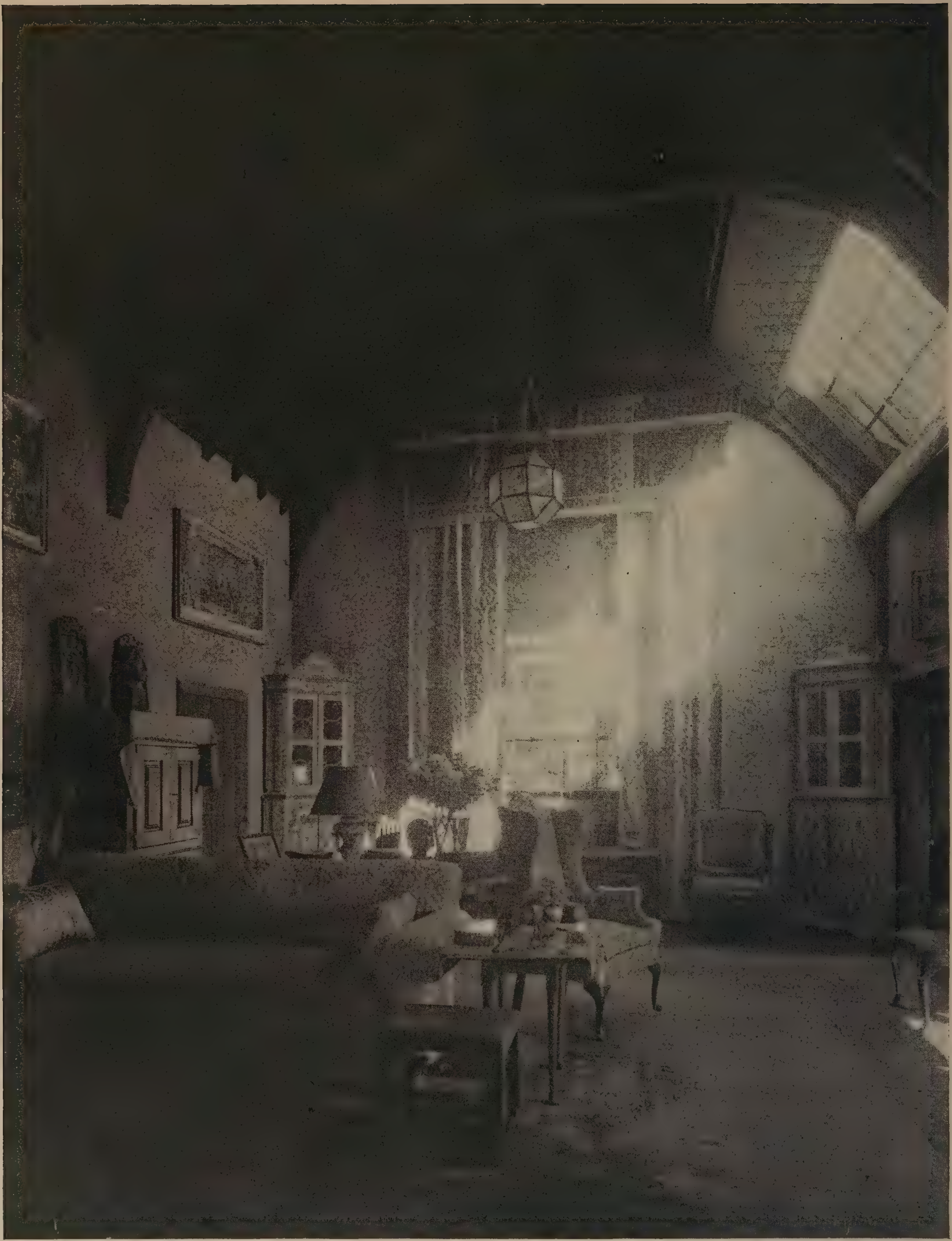
At this time, however, along with the building of the tower and bedroom addition mentioned, it was decided to extend the service ell to the north until it reached the line of the road, bringing a vestibule or entrance porch as an entry out upon the road,—filling in the angle between the



Entrance to Studio
RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ., MAGNOLIA, MASS.
Joseph D. Leland & Co., Architects

latter and the end of the ell, as it had been left at the time of its former extension; at the same time obtaining another entrance to the eastward from the upper level but still inside the stone boundary wall—connecting with the service bedrooms above.

Meanwhile, certain other changes had come about in the way in which the structure was being used. The part originally added to obtain a Studio, was found to be so conveniently situated, and so inviting, that it had actually turned out to better supply the purposes of a large living room, and to be too popular to allow of any serious work being actually accomplished there; so a new Studio was built on a somewhat more remote site of



Studio
RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ., MAGNOLIA, MASS.
Joseph D. Leland & Co., Architects

The Loggia

the estate, and the former studio became the "Living Room," which is the name it has been titled upon the drawn plan.

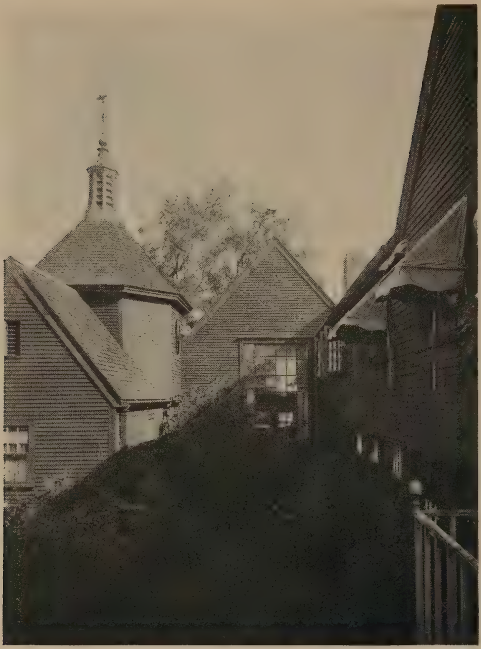
And now another small addition was built, to make a new and more completely commodious kitchen, in a small separate building, one wall of which interrupts and takes the place of the stone boundary wall alongside the road,—and so it naturally came about that this Kitchen wing was built entirely of stone, while the new wing was linked up with the northern entrance to the laundry ell, thus entirely enclosing a small court, a glimpse into which is shown in the illustration on page 214, the photograph for which was taken through a doorway.

Eventually, the pool to the east will be entirely enclosed by buildings, with the southern side consisting only of a low arcaded passage, while the northern edge will be fringed by structures that will do their part in protecting the courtyard on this more exposed side. A wide passage or entrance to the court will break the range of structures upon the axis of the pool, while one part of the studies concerns itself with extending the Studio Living Room to the South, even at the expense of sacrificing the beautiful old elm that is so picturesque an addition to the composition of the group from any point along that side.

All the growth described has taken place within a much less time period than would have been the case with a family dwelling of this type in its European habitat. With characteristic American speed the growth of the entire aggregation of structures, up to the point in which it is here shown, has been achieved within the last five years. Starting with the addition of the Studio wing in 1921, some new change or addition has been planned or constructed in each and every year since.

While of course this rapidly forced method of growth would be quite foreign to the European prototype, it may be that it is only through some such characteristic "speeding up" of the process that we may hope to attain, in America, any like commensurate result. Especially when dealing with such perishable material as wood, an older dwelling upon a site is so easily destroyed, that—unless it possesses some inherent value of family sentiment or association to make it precious to the owners, it is far too likely to be swept away, as the very first move in obtaining a larger size dwelling.

The Guest and Studio Wing



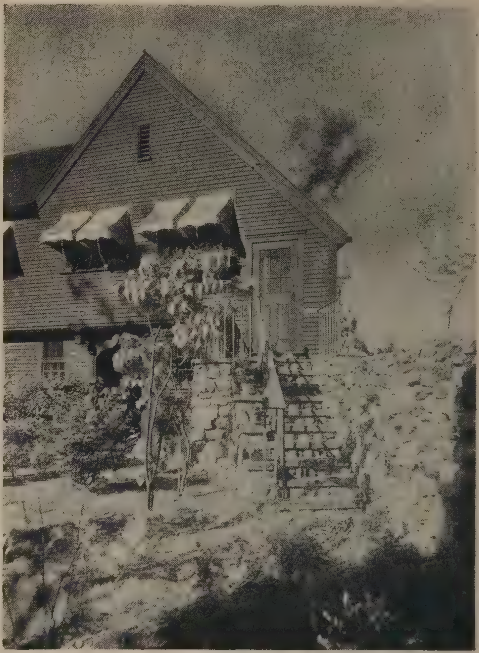
View from Service Court

While most of the architectural interest of this subject is in the grouping of the various structures that go to make up the whole, and the style and treatment of their design, the interiors themselves are possessed of an interest all their own. The keynote of the house is in an appropriate and harmonious simplicity. While most of the present panelling is new, it is yet sufficiently suggestive of the original manner, and the furnishings are also simple and country in type.

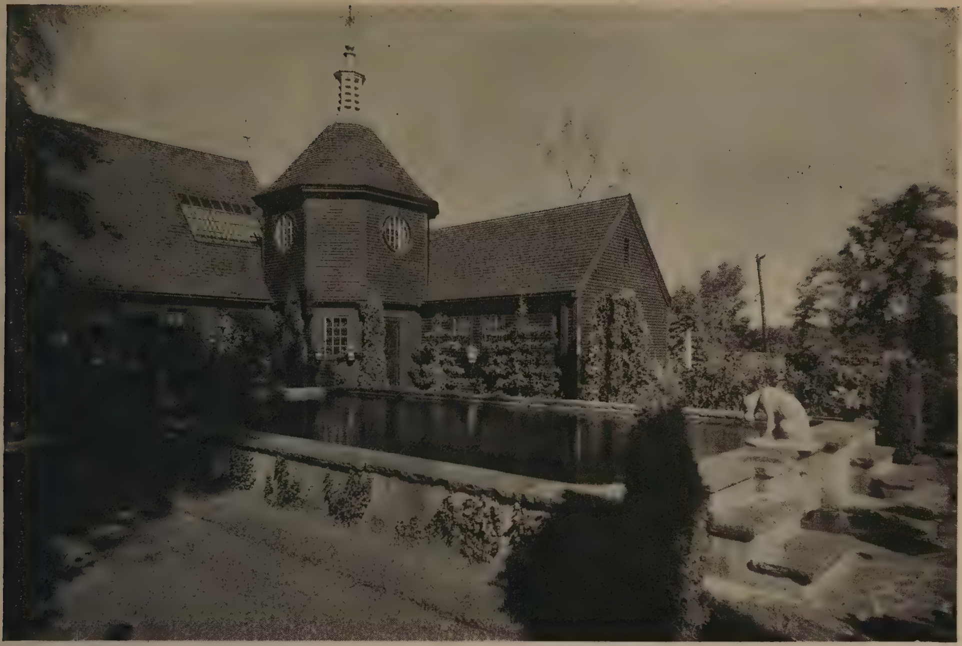
The Library (with the painting of the house in winter over the fireplace opening) is simple and comfortable in effect. The Dining Room is a little more pretentious, with its mixture of early and late colonial furniture and the chairs of an European type,—all well set off by the rich yet simple background of the panelled walls. Something of the same note pervades the old Studio room. Timbered roofs, painted Venetian cupboards and Normandy chests are combined with overtufted sofas, and wing chairs of English design, with a careless informality that possesses its own charm. A charm decidedly more European in the two octagonal interiors is definitely struck. Here the Spanish prints of Bullfights, or whatever, that make a frieze around the lower Hall, with the old Spanish tufted spread panelled into the ceiling, an English oak table, a French upholstered chair all seem to harmonize—just as in the bedroom over English, French, and Italian influences in immediately adjacent pieces seem perfectly adjusted and at home with each other. And in the Loggia we return again to the asceticism of the New England Farm atmosphere.

Thus we have hastily traced the gradual growth of an American manorhouse in New England, extended and added to as was needed to meet the growing or varying needs of the occupants over a series of years,—just as might, and so often has, been the case with its European predecessors,—only, instead of the growth having extended over a period of hundreds of years, it has—in the proper American manner—obtained its perfection and maturity more rapidly.

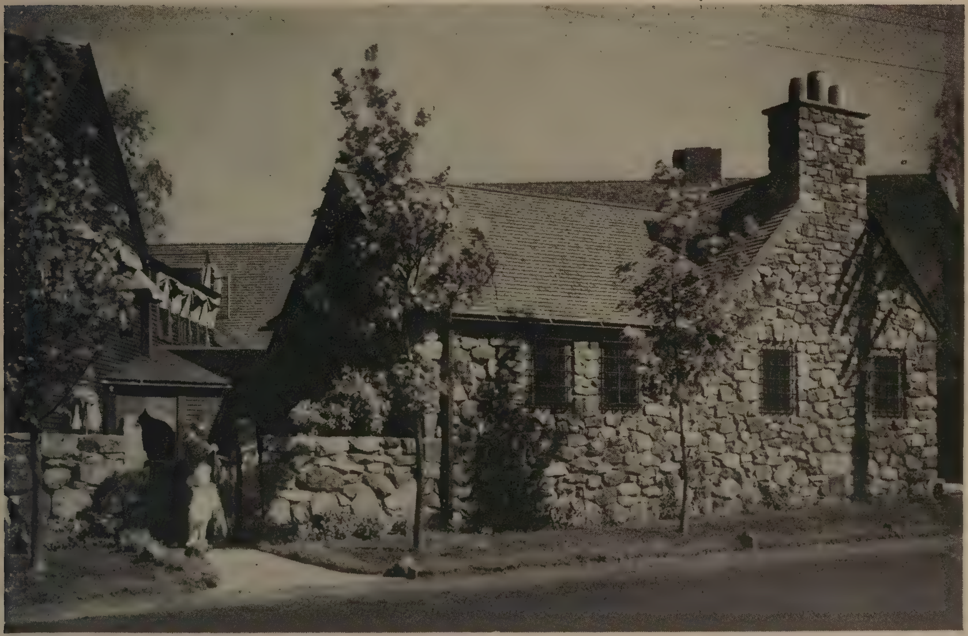
And now, who is there to say that even this rapid forcing of growth to meet the impatient demands of American custom and development, has not shown us how,



Service Entrance



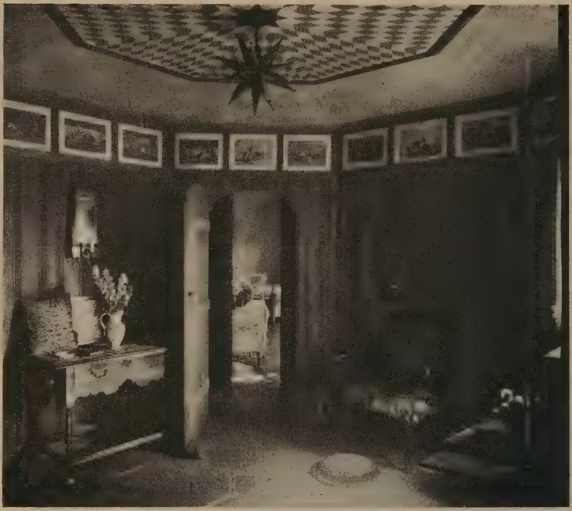
The Pool in Court



The Kitchen Wing

RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ., MAGNOLIA, MASS.

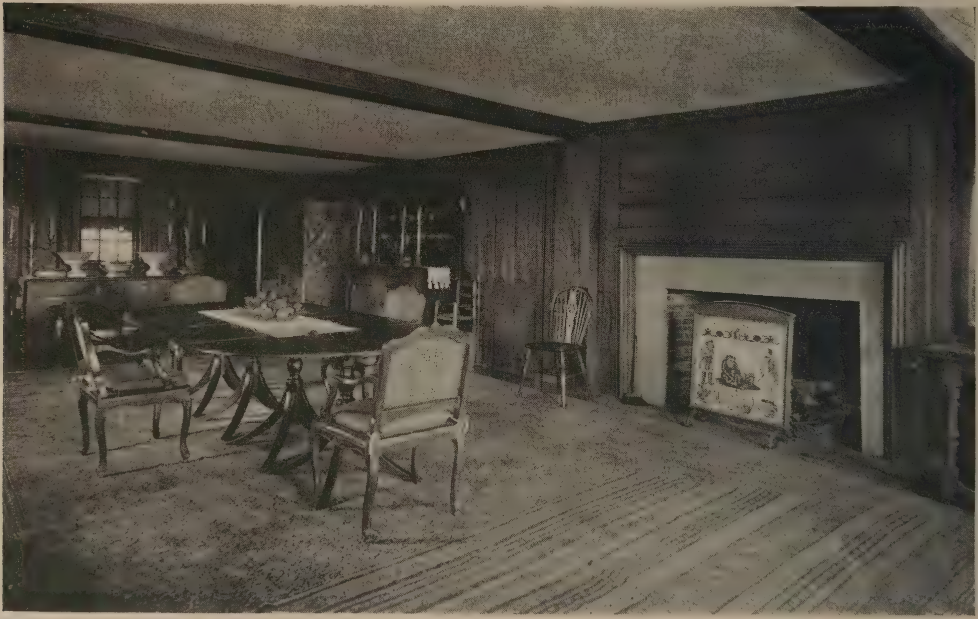
Joseph D. Leland & Co., Architects



Entrance Hall

modified to meet changes of conditions, materials and climate, we may hope to secure more beautiful and picturesque American homes. It was, in part, through just such similar—if more leisurely growth, that much of the interest and variety that we find so admirable in Continental architecture, was actually covered—therefore, may we not, in the same way, eventually be expected to reach an equal or similar achievement in our American architecture?

We can not always expect to achieve picturesqueness so rapidly; it may take perhaps a half-dozen generations (instead of only a half-dozen years) to achieve such a result; but it must be pointed out, that, to be successful, we should accept as prime considerations, at least two factors that seldom are to be found in the development of American architecture;—first, a tendency to maintain a family homestead in one place for what may seem to our rapidly moving population a somewhat extended and improbable length of time,—and the other, that we build our manorhouses of so durable and permanent a fashion, or a material, that they will of themselves possess such permanency that our impatient generations will be somewhat coerced into adding and extending the original famliy homestead, instead of



Dining Room

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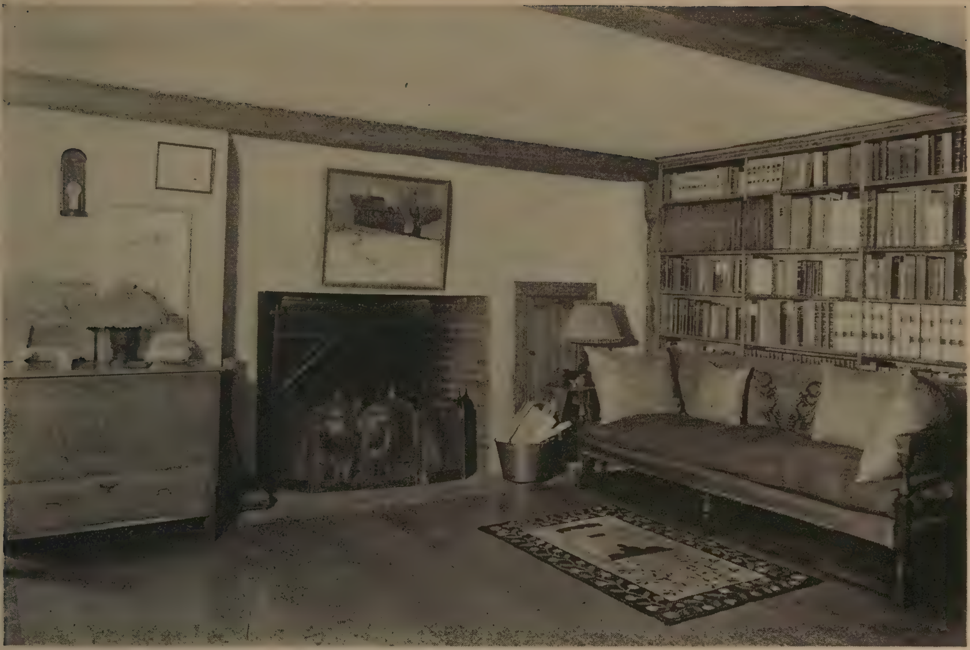
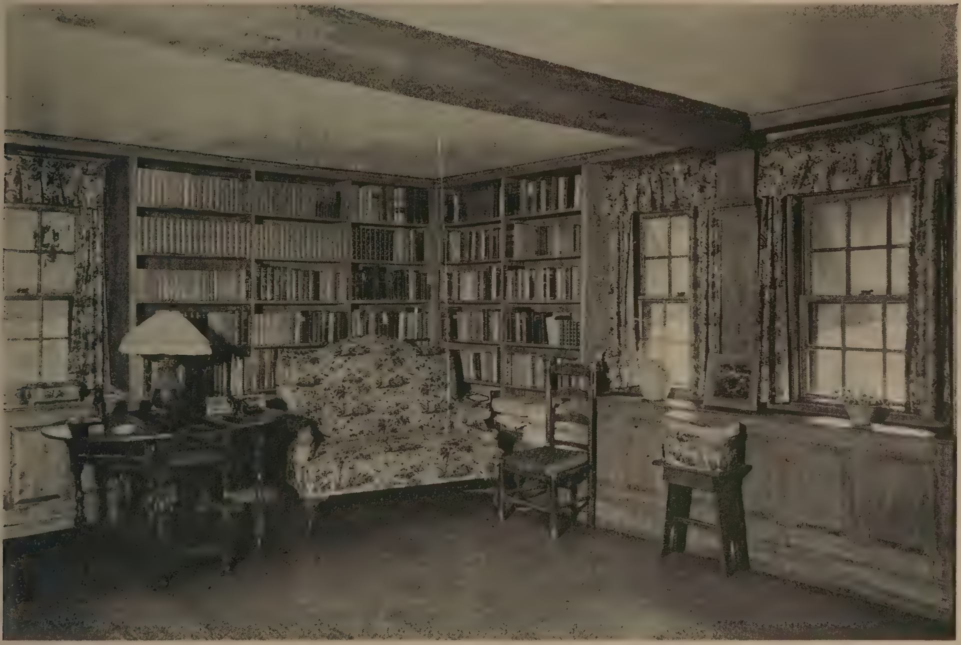
Joseph D. Leland & Co., Architects



Library Fireplace



Library

RESIDENCE OF QUINCY A. SHAW McKEAN, ESQ., MAGNOLIA, MASS.

Joseph D. Leland & Co., Architects

merely impatiently sweeping it off the face of the landscape and replacing it with an entirely new and down-to-date creation, moded in the latest prevailing cry of fashion, whether as a Swiss châlet, a Norman farm house or a Catalan manoir.

And in that case we cannot expect it to possess anything of the appeal of picturesqueness, of permanence, or of human interest, but it will always bloom forever new, in any passing generation, with its features perfectly touched up, enameled, and coiffured,—and entirely lacking in all the character only to be achieved through experience. It is from the latter alone that the wrinkles of texture, the time-cracks of adversity and weather, which add the final appeal to architecture of past ages, as it has come down for us to appreciate and admire, can be obtained, and only in some such way as this may we expect to attain a genuine aristocracy of style in our native architecture worthy of an equal admiration and curiosity, worthy of repaying the tired and hungry traveller for "coming miles to see."

View of Kitchen Court

The EVOLUTION of an ARCHITECTURAL DESIGN

By
Leon V. Solon

I. The TRIBUNE BUILDING TOWER, CHICAGO

John Mead Howells & Raymond M Hood, Architects —

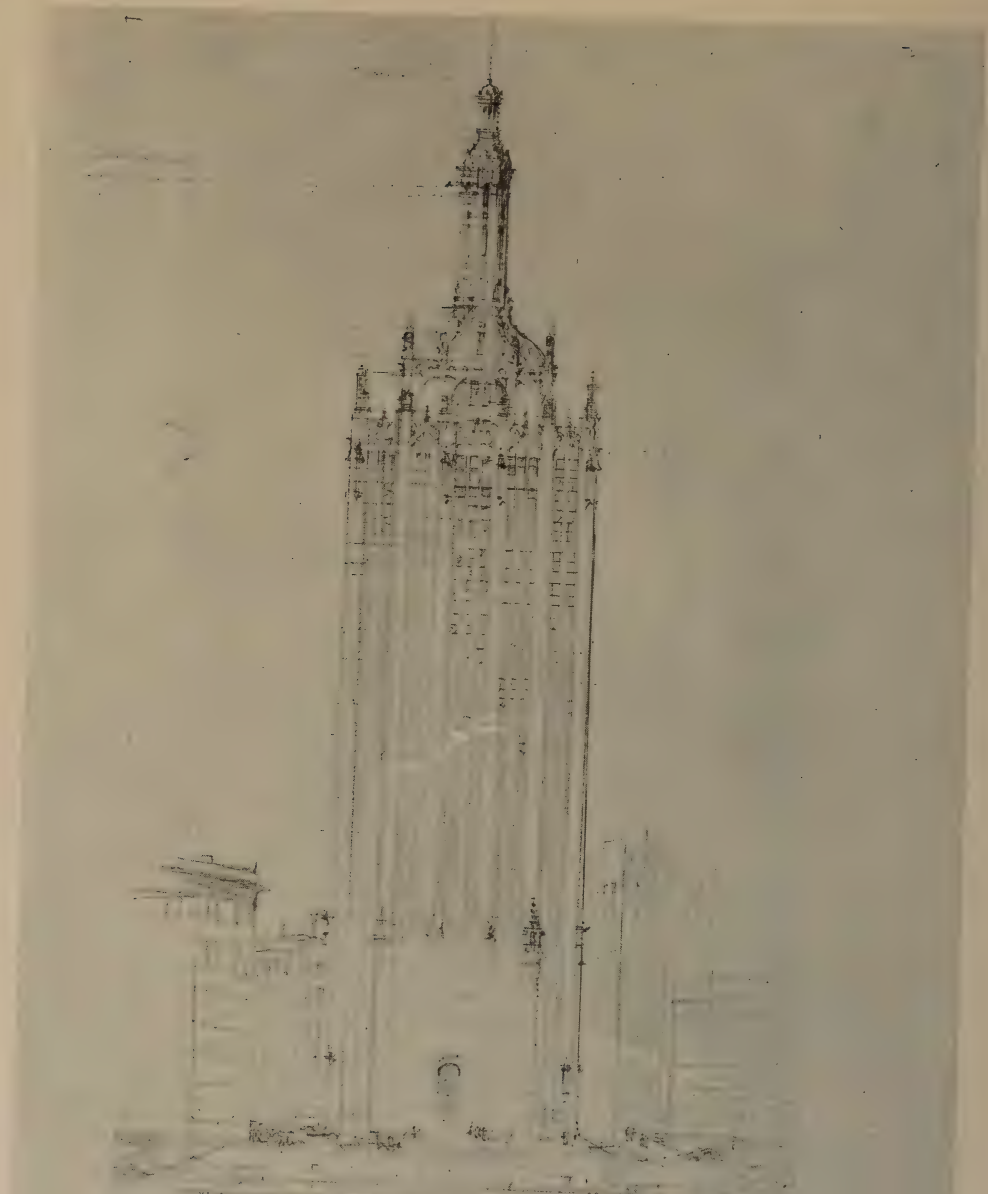
A GENERAL SURVEY of architectural magazines in this country conveys the impression that editorial interest is centered upon structural fact, to the neglect of the creative activity in which it originated: weight of evidence would justify the deduction that the practice of architecture is an accessory to general contracting. Literary comment consists in the aggregate of descriptions of the various parts of which the structure is composed, and of the materials with which it was erected or decorated; the design itself is usually dismissed with perfunctory terms of commendation. The intricate imaginative processes involved in the creative effort, architectonic values and subtleties of stylistic expression, have little place in criticism or are estimated from an angle of perception at which personal enthusiasm or bias is more apparent than the study of Aesthetic. Readers of these magazines who are unfamiliar with the intense stress of creative effort, might conclude that the leaders of the profession produce masterly compositions with that completeness and spontaneity with which a hen lays an egg.

In the average architectural illustration we are impressed primarily with the skill of the photographer, the builder, and the craftsmen; all have prominence save that individual who sweats blood to achieve beauty, and through the success of whose effort opportunity is created for all subsequently involved.

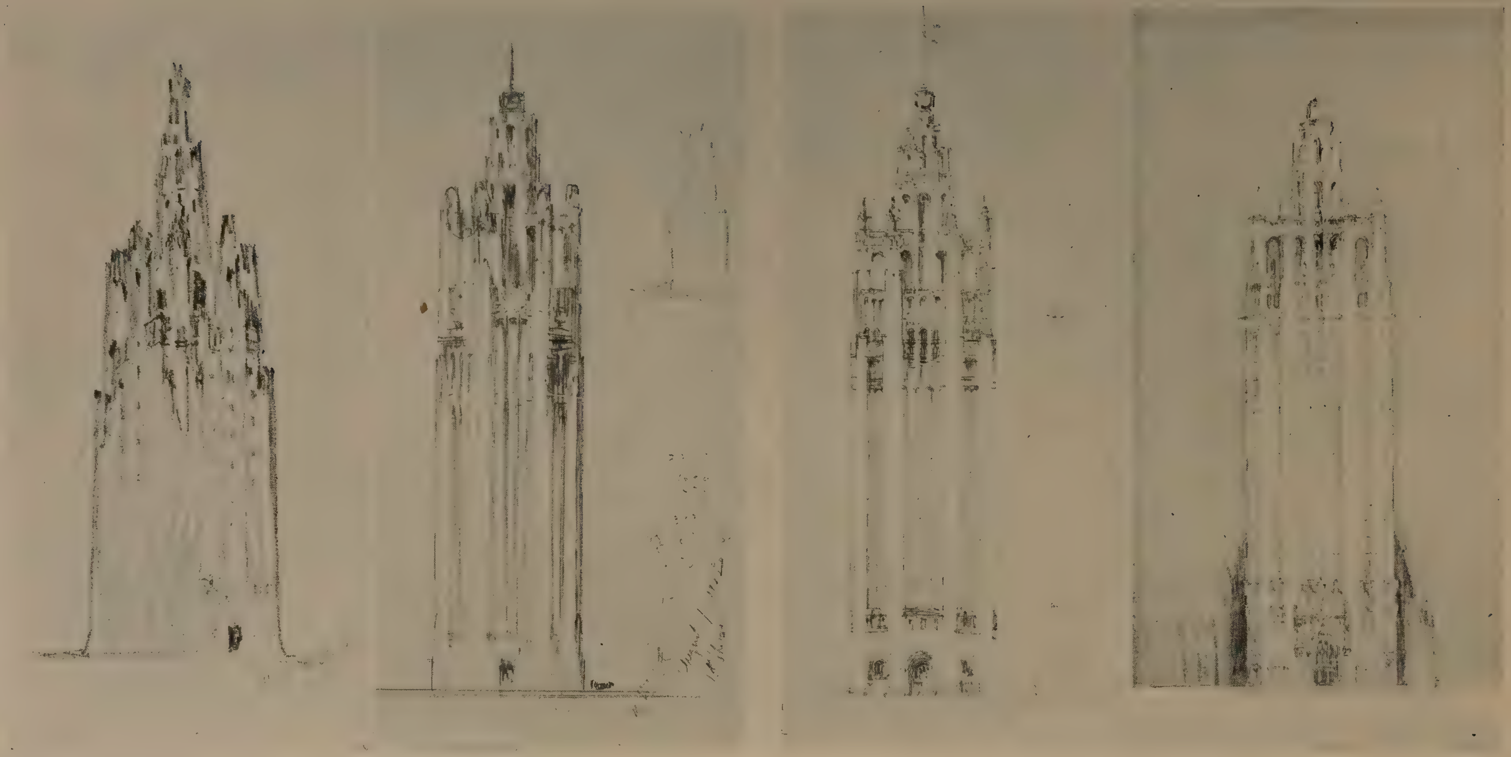
Of recent years American architects have designed structures which have achieved international fame, and have exerted a powerful influence in this country. Each of these has resulted from an intensely interesting imaginative process, the evolution of which must be a subject of the highest professional interest; those endowed with the creative faculty (not forgetting those less fortunate) are invariably intrigued and anxious to follow a trend of thought from its inception to the final issue. The development of such compositions involves a number of experimental stages, and frequently a modification of some feature of minor importance will give a new direction to invention resulting in the dominant motif. In contriving the silhouette of mass, its articulation, and the decorative representation of various factors, many versions are usually essayed previous to the adoption of that finally executed. It appears to us a rare privilege to have the opportunity to observe the workings of resourceful imaginations throughout the creation of remarkable design.

This series starts with the Chicago Tribune Building by architects Howells and Hood, by whose courtesy we are able to reproduce the most important sketches made in the order in which they evolved, beginning with the first vague concept of effect and proceeding to that point at which the scheme was ready for specification.

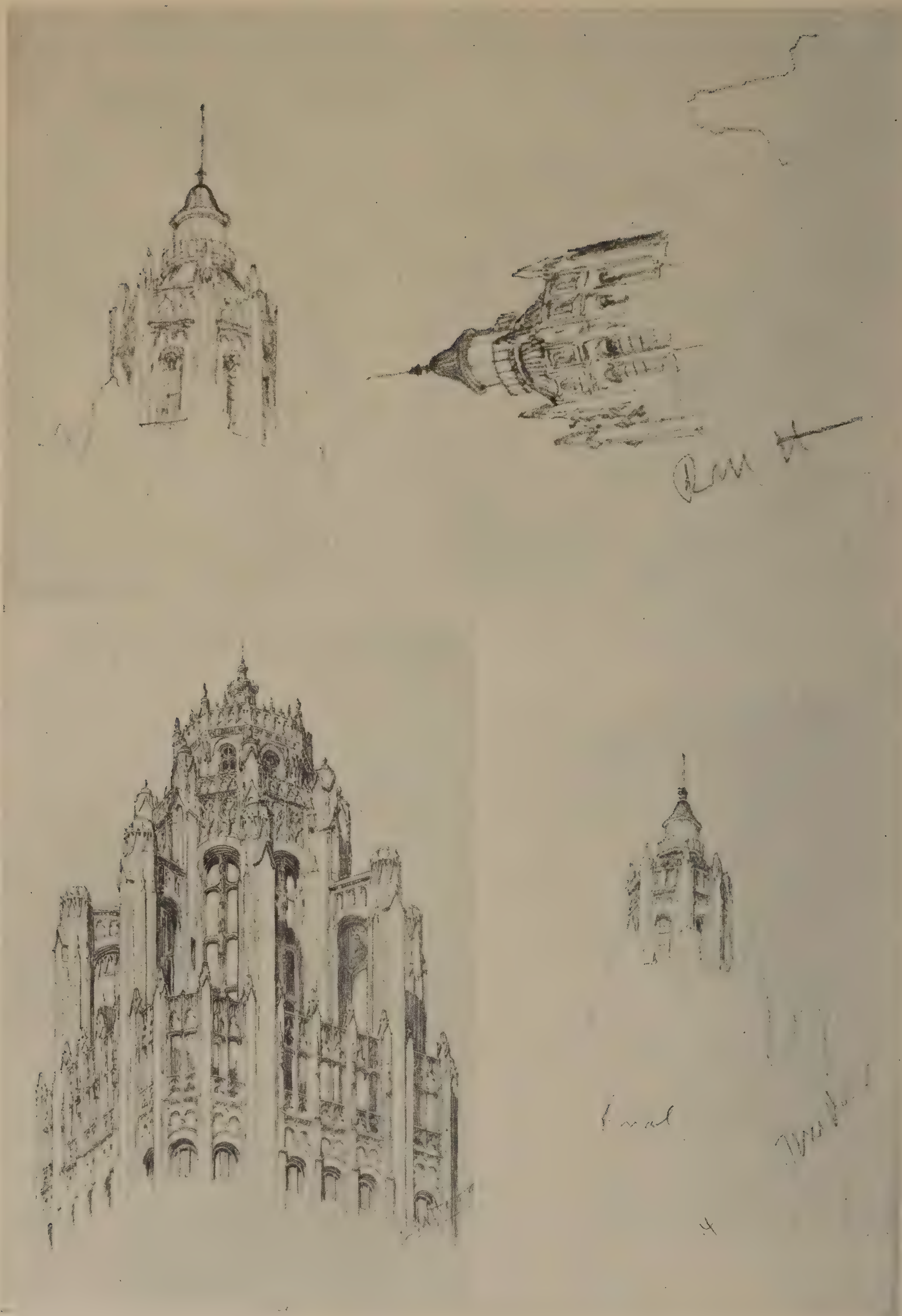
The achievement of excellence in any form of design depends upon some systematic habit of thought; this varies in its direction and method with the temperament of each gifted practitioner; so far the younger men have had little opportunity to ascertain the nature of those points of view which have controlled the evolution of successfully developed schemes. For this reason we feel that a series such as we are undertaking should be of educational interest, and record data which are too frequently destroyed, despite their high historical value to future generations.



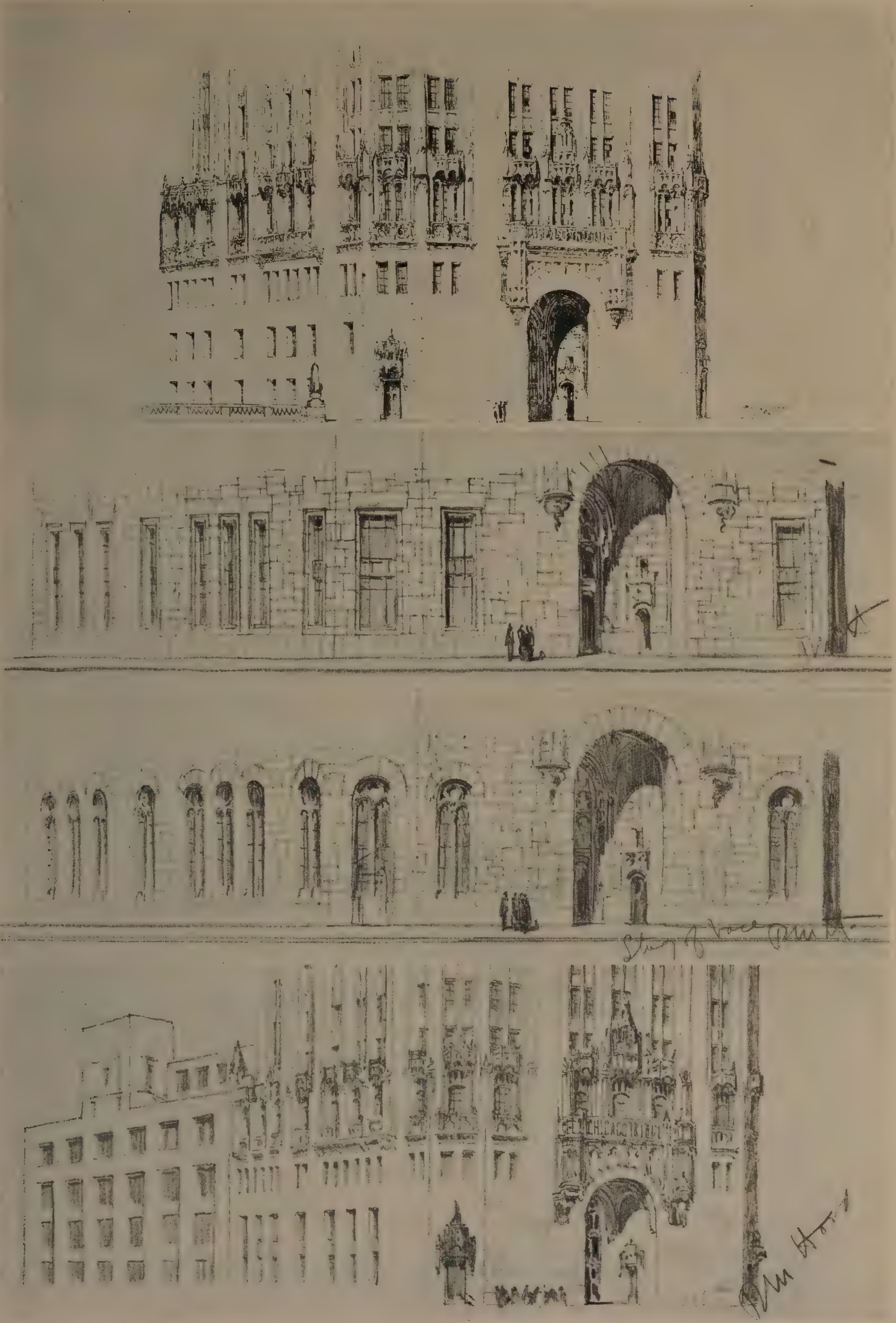
Solution of the problem of planning involved in an irregularly shaped site



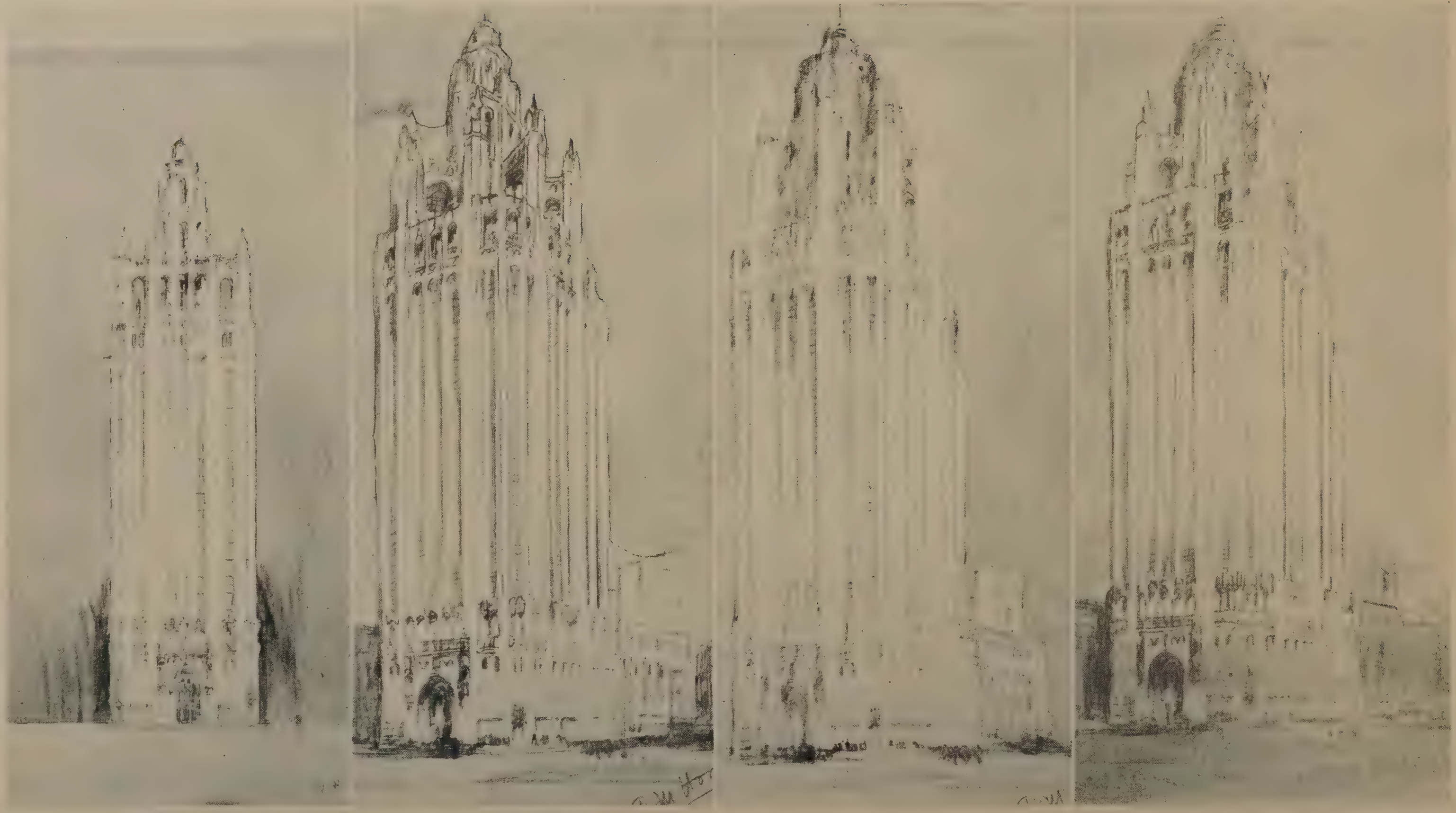
Preliminary studies for silhouette of structural mass.



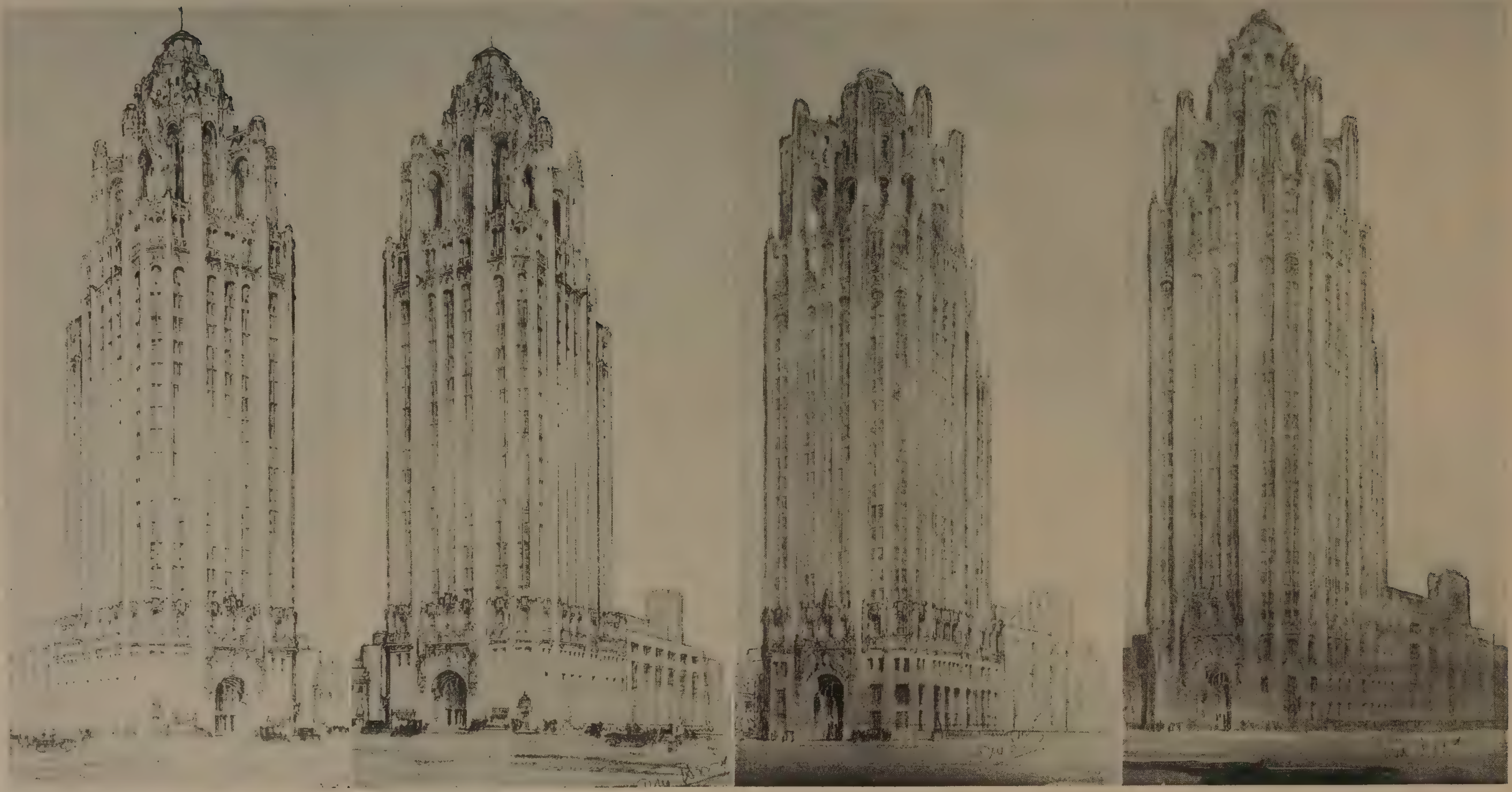
Schemes for design of lantern



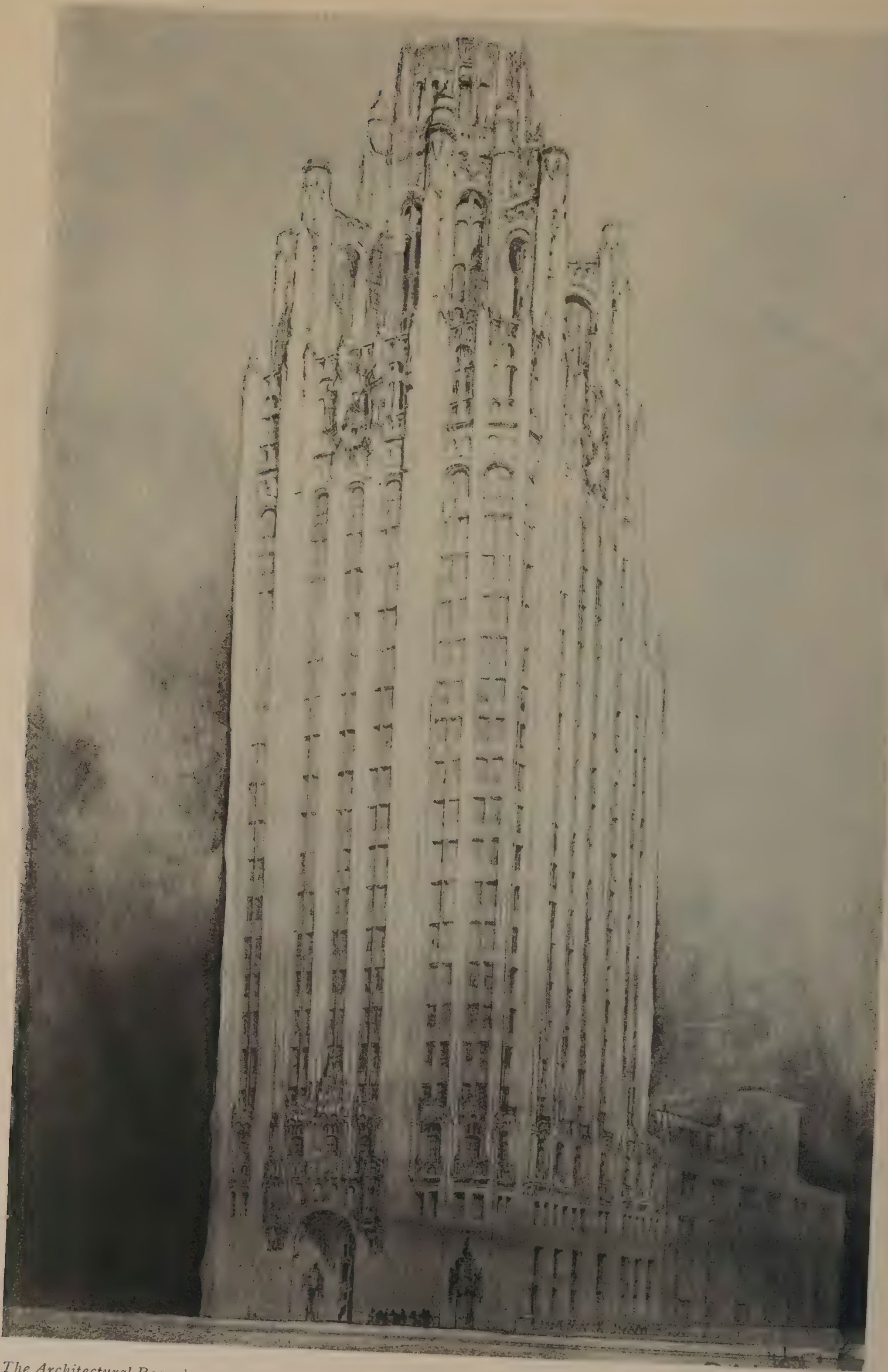
Schemes for design of base



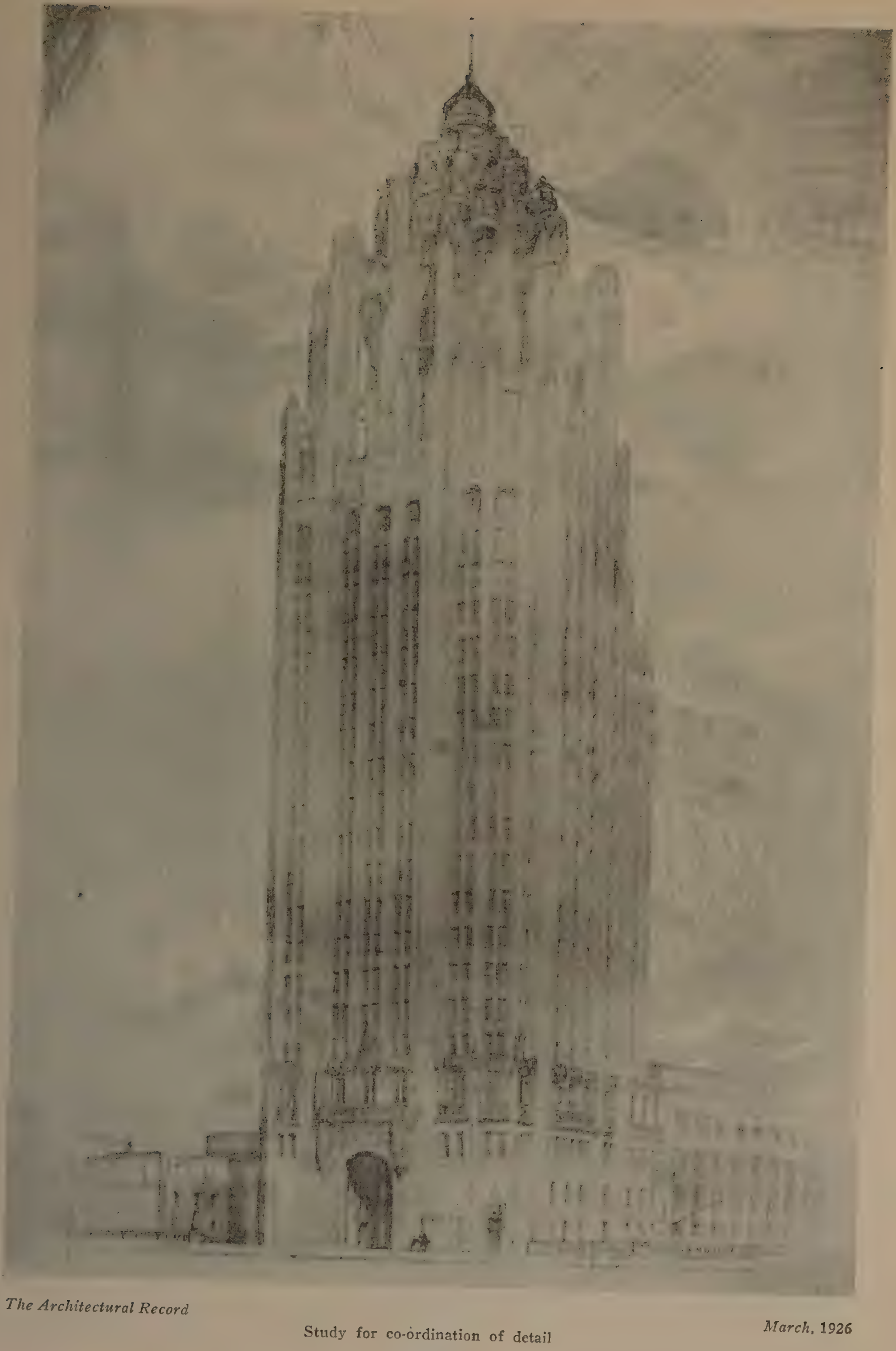
Progressive stages of development



Progressive stages of development



Study for co-ordination of detail



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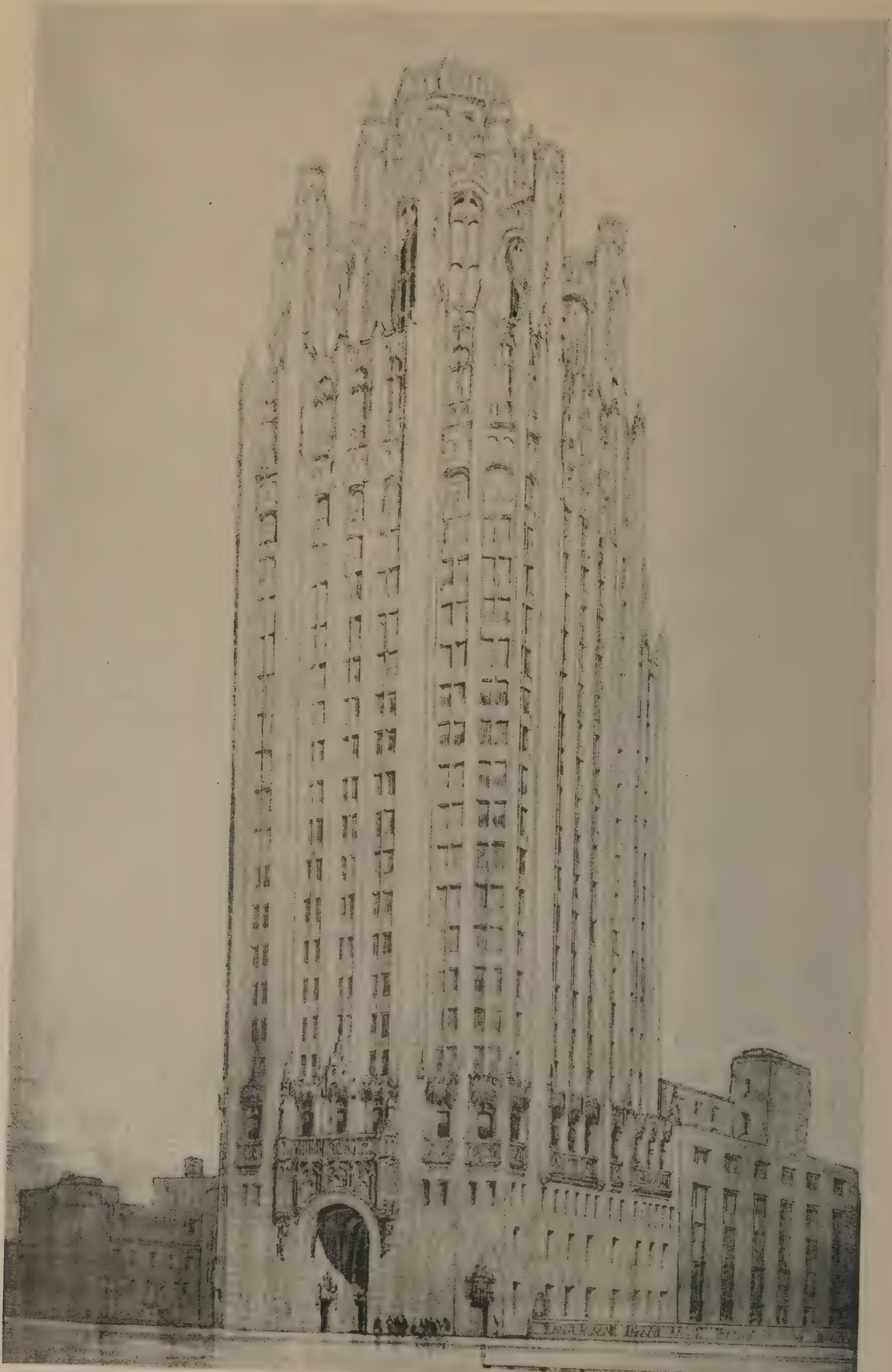
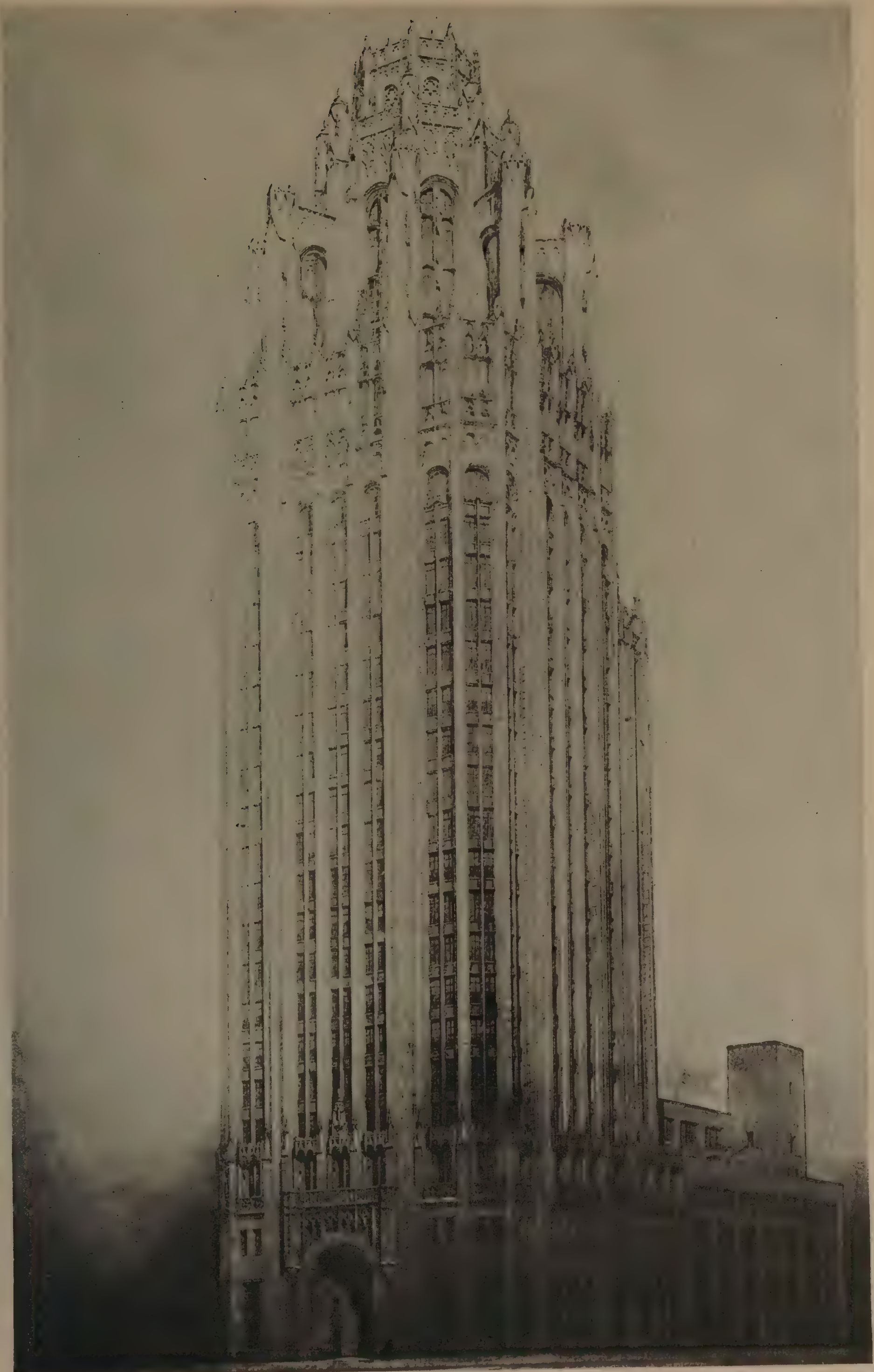


Study for co-ordination of detail



The winning drawing

The ARCHITECTURAL LEAGUE EXHIBITION *of 1926*

By Ely J. Kahn

ONE BECOMES accustomed to seeing Architectural League Exhibitions year after year, taking from each a pleasant sense of having seen an orderly and well presented display of works of art. There is an agreeable assembling of architecture —decorative painting, sculpture, and such articles as have given the craftsman an opportunity of being judged as an artist. The present exhibition is quite correct in its traditional aspect and even goes so far as to incorporate, in its wide range, a group of drawings and photographs of works of French artists of today. After so enormous an undertaking as that of last year one would assume that not much material might be available, but this, however, would not seem to have been the case as the walls are graciously filled and with the exception of furniture that is completely lacking, the exhibition has a familiar look.

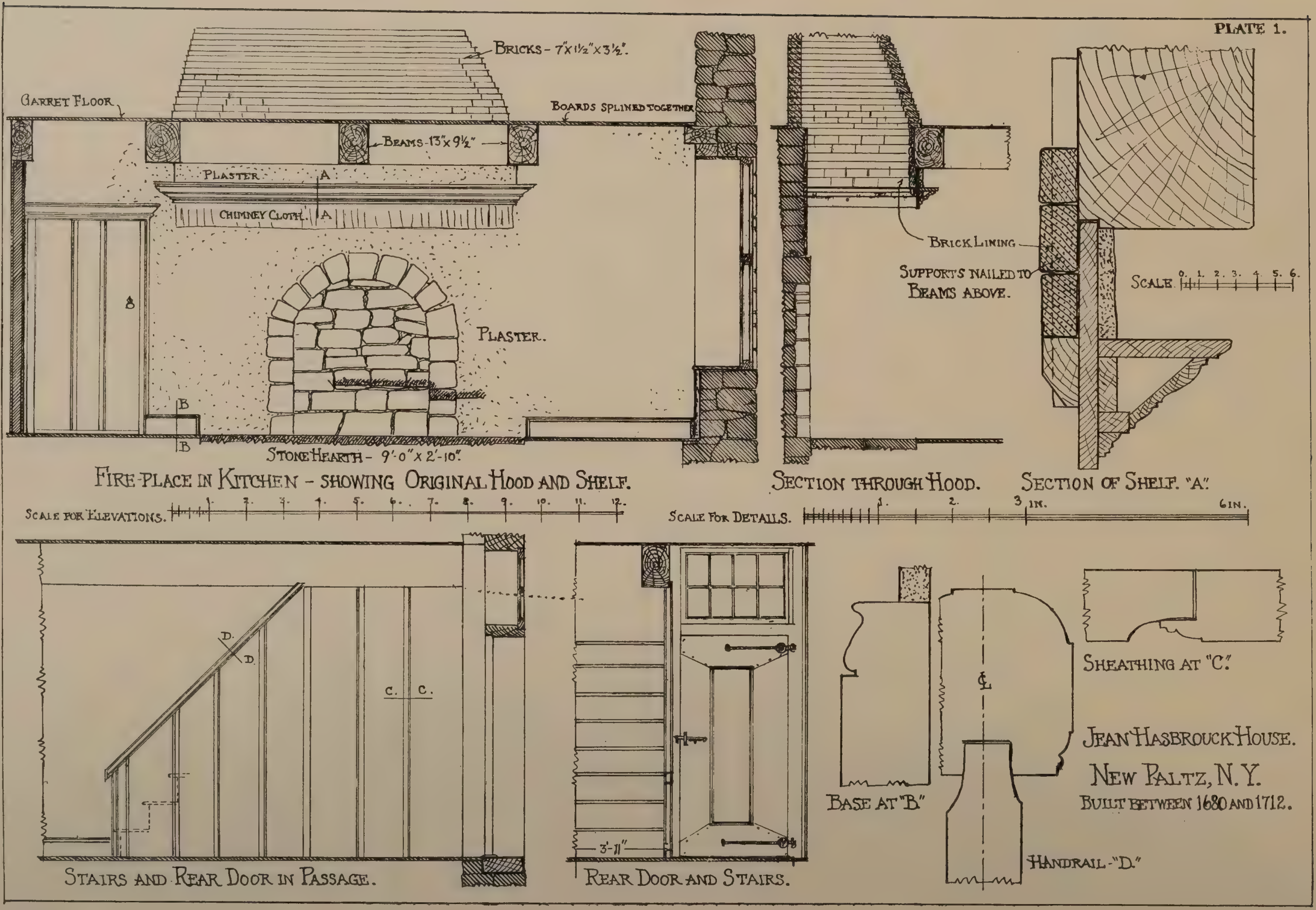
Inasmuch as the galleries are open to any exhibitor, and one must assume general interest in its work, it may be fair to analyze the exhibition as a whole, to discuss its general impulse or such underlying energy as may be existing. It is even quite proper in this connection to group all of the arts with architecture, since for better or for worse the architect has influence over his fellow artists in determining for them the tone or manner of work that will harmonize with his design and not only the emphasis, but even the existence of some of their works must depend on his judgment. Assuming, therefore, that the architecture of the exhibition is its distinguishing contribution, one notes primarily, a consciousness of style, not the virile mark of some individual unfortunately, but the placid reflection of historic style in general. One may take designs at random and attempt to determine for what particular reason one tradition or another was chosen—there is certainly nothing of craftsmanship, locality of material or structural sense that seems to have been insistent in recalling most of the favored forms. The strong impression is that it has been necessary to affix some label and in a facetious mood one is tempted to look for the reference indexes that were helpful in guiding the author on the orthodox track. There is nothing unusual in this fact, to be sure, and as it is proper to acknowledge the skill and understanding of much of this work, just so is it hazardous to question the convention that seems to persist in demanding it. One has become so accustomed to the acceptance of this theory, it is almost blasphemous to raise the question as to precisely why, in a country that challenges any existing theories in science or commerce, artistic policies are so rigidly and blandly conservative. The public may possibly share in the desire for the well worn and comfortable, though in a broad analysis, it may be held that the general taste is capable of absorbing in new forms those elements which have real value and that without fresh thought being offered it is equally clear that the accepted classic will prevail.

One does not ignore for a moment a high standard of finish in the completed work, genuine taste in the selection of detail and in general comparison with work of our earlier periods, or with European contemporaries, a rough balance would favor the very work of these men as having distinction and refinement in considerable measure. The country houses are unusually excellent—the work of Mr. Forster or Delano and Aldrich being fine in every sense of the word. What one does not feel, however, is anything approaching exhilaration or even resentment. There will be no controversy over this show, as the French display, besides being insignificant in scope, is badly selected, so in some thirty days the only people who will think of the exhibition will be the gold medalists, and possibly those whose works were rejected. It is somewhat unfortunate, nevertheless, that this should be the case, for not so many months past the Paris Exhibition of Decorative Arts closed its doors and there still flows a stream of invective from many sources; some critics having seen the show, others having examined photographs that equally convinced them as to its distressing influence. This is not the occasion for discussion of the merits or faults of the Paris Exhibition—a great deal of the work exposed there was the product of manufacturers who had decided that it was intelligent to get the best designers they could obtain and compete in finished goods that had artistic merit. The architecture housing these exhibits and the painting and sculpture exposed, reflected the same spirit of competition. Each building tried to tell its story quite definitely in contrast to its neighbors' and the result in large measure was what one might expect—a rather mixed and somewhat belligerent collection, but nevertheless sufficiently positive in its handling of materials such as glass and concrete and in the use of applied color to command respect.

The real contribution of the Paris Exhibition was a realization that something definite was happening, and assuming any proportion of the whole as bad the result would still have made it valuable as a mark of evolution. It is reasonably clear that progress will require more essays and they will come, no doubt, in spite of any effort of restraint. It is not fair to draw too sharp a line of contrast between the League show and Paris for obvious reasons of time, scope and the like, though one nevertheless must note the curious lighthearted daring of the one and the sober maturity of the other.

What is peculiarly distressing is that the one strong contribution to American architecture, the tall building, has little representation at the League exhibition. The Tribune Tower, of Howells & Hood, though a distinguished piece of work of its type, still carries on the tradition of Gothic forms, flying buttresses and the like that exist not so much because they are necessary, structurally, as that they are part of a vocabulary that has been extremely well studied and brilliantly executed. The Gothic tradition conveniently means height of verticality, so almost automatically height becomes Gothic; the streets of New York give full evidence that many of the tall buildings by their very size ignore their detail and are interesting by reason of their masses only. How valuable it would have been had many of these been put on view, if only to stimulate discussion, as against a collection of competition renderings that are hardly worth considering apart from the skill of their draughtsmanship. Taking the League show in a gayer mood might be entertaining, some year, eliminating, as this one has happily done, a dramatic background that dominates everything else, and quite frankly welcoming in architecture, painting, sculpture and in the allied arts the work the bolder spirits may be doing. A glance at the decorative painting at this exhibition would convince the warmest friend of the League that an explosion is almost due. That the League cannot command such material is to be doubted, as it is equally certain that many of the men who do not contribute withhold because of their lack of enthusiasm over this particular form of exhibition.

PLATE 1.


BRICKS - 7"x 1½"x 3½".
GARRET FLOOR
BOARDS SPLINED TOGETHER
BEAMS - 13"x 9½"
PLASTER
A
CHIMNEY CLOTH
A
PLASTER.
B
B
STONE HEARTH - 9'-0"x 2'-10".
BRICK LINING
SUPPORTS NAILED TO BEAMS ABOVE.
SCALE. 0. 1. 2. 3. 4. 5. 6.
SCALE FOR ELEVATIONS. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.
SCALE FOR DETAILS. 1. 2. 3 IN. 6 IN.
D.
D.
C.
C.
3'-11"
℄

FIRE-PLACE IN KITCHEN - SHOWING ORIGINAL HOOD AND SHELF.

SECTION THROUGH HOOD.

SECTION OF SHELF. "A".

STAIRS AND REAR DOOR IN PASSAGE.

REAR DOOR AND STAIRS.

BASE AT "B".

SHEATHING AT "C".

HANDRAIL - "D."

JEAN HASBROUCK HOUSE.
NEW PALTZ, N. Y.
BUILT BETWEEN 1680 AND 1712.

A QUAINT DUTCH SURVIVAL

The JEAN HASBROUCK HOUSE, NEW PALTZ, N.Y.

By
Donald Millar
With Measured Drawings by the Author

THE JEAN HASBROUCK house at New Paltz, New York, is of especial interest to students of our early American architecture, preserving as it does, many interesting Dutch details in doors and windows and fireplaces such as may be seen anywhere in Holland but have been destroyed here. Settled in 1677 by Dutch and French from the lower Rhineland who came to New York in the spring of 1673, New Paltz preserves many old houses and has one of the most old-world village streets in America, being of far more interest than Hurley whose houses have been modernized and defaced. Next the Jean Hasbrouck house is the two-story stone house of the DuBois family, built in 1705 and loopholed for defense. Opposite is the Bevier House, its gable end to the street being the original one-room-and-loft house of 1698 to which additions were made by the Elting family in 1735. As it now stands in its quaint simplicity and picturesque irregularity, it is a house worthy of preservation; its doors, windows, and general construction, including an interesting basement kitchen, supplementing the details of the Jean Hasbrouck house. Further along, the Abraham Hasbrouck house (1712) stands with its length parallel to the road, its three rooms having been somewhat altered. It also has a basement kitchen. The Freer house of a later date completes the village.

Nothing could be simpler than these primitive Dutch farmhouses: their walls are of field stone, no doubt laid in clay; the inner walls are plastered with clay; the doors and windows and simple stairs furnish all the architectural detail. The ground floor of the Jean Hasbrouck house (plate 3) is divided by a long passage from front to rear, nearly eight feet wide, and on each side are two rooms, more than eighteen feet square. The first on the left never had a fireplace, the first on the right had its fireplace altered to the usual eighteenth century type later, and it is in the two rear rooms that the original Dutch fireplaces are to be seen. That on the right has lost its hood and mantel-shelf but the one in the kitchen on the left, having been boxed-in to form a closet, remains as it was built, and its construction may be seen in Plate 1. The fire, after the Dutch manner, was built against the wall and the hanging hood gathered the smoke. The quaint mantel-shelf remains and from it usually hung a chimney cloth. This is what Madam Knight described on her visit to New York in 1707: "The fireplaces have no Jambs (as ours have). But the backs run flush with the Walls, and the Hearth is of Tyles, and is as farr out into the Room at the Ends as before the fire, w^{ch} is generally Five feet in the Low'r rooms, and the piece over where the Mantle tree should be is made as ours with Joyners work, and I suppose is fastened with iron rodds inside." This type of Dutch fireplace may be seen in Washington's Headquarters at Newburg, but this is the only one known now that retains its pendant hood and mantel shelf.

As in the great farmhouses of Holland where house and barn are often under one roof with grain and hay stored above, so the garret floor here needed its heavy beams to support the weight of household supplies. The staircase, being purely utilitarian, is plain. The cross walls between the rooms are of stone, the partition walls of the entry (plate 2) are of primitive and curious construction. Studs (3 by 4 inches) are spaced about 32 inches on centers and between them sticks are set like rungs of a ladder five inches apart, one end being inserted in

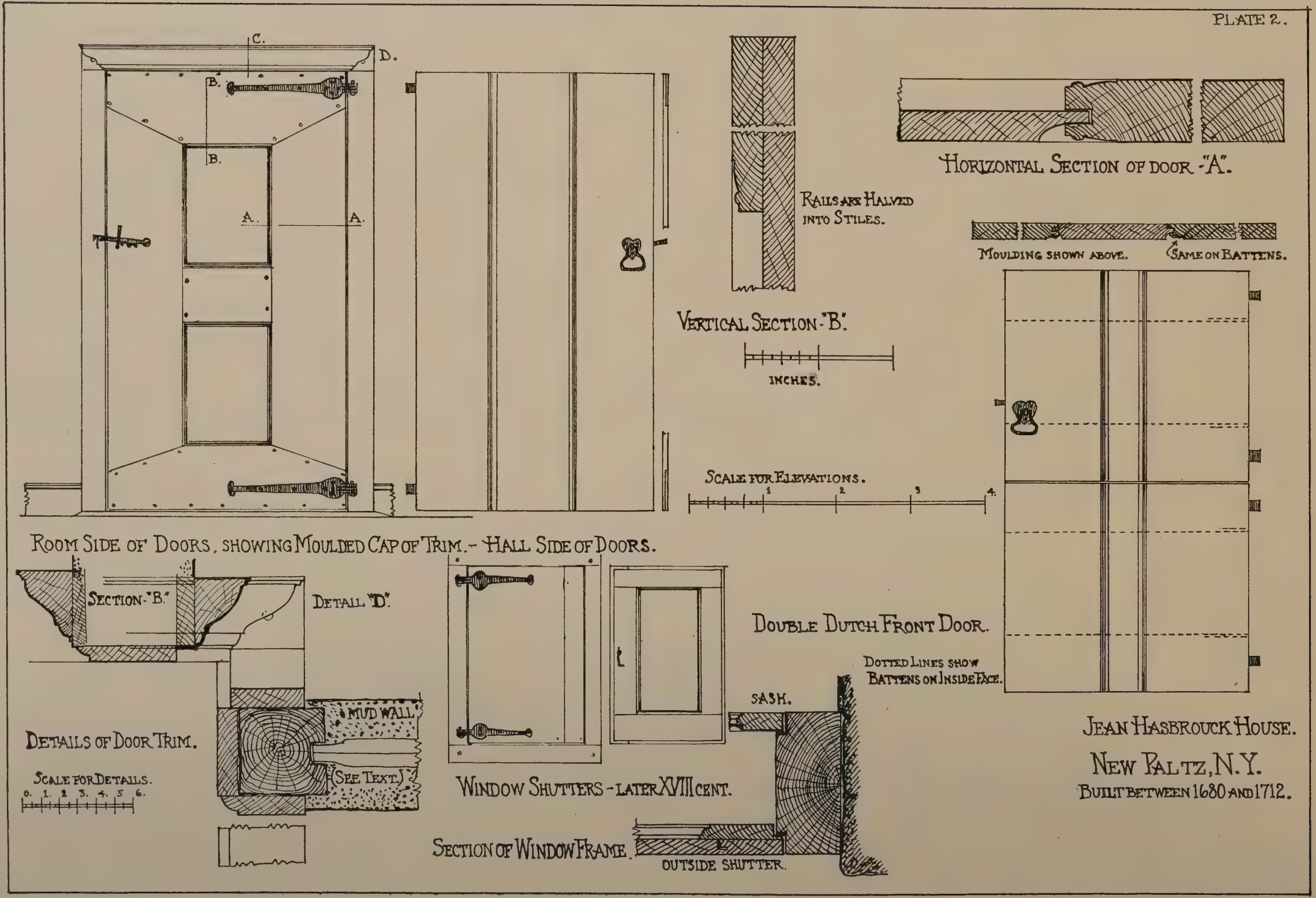
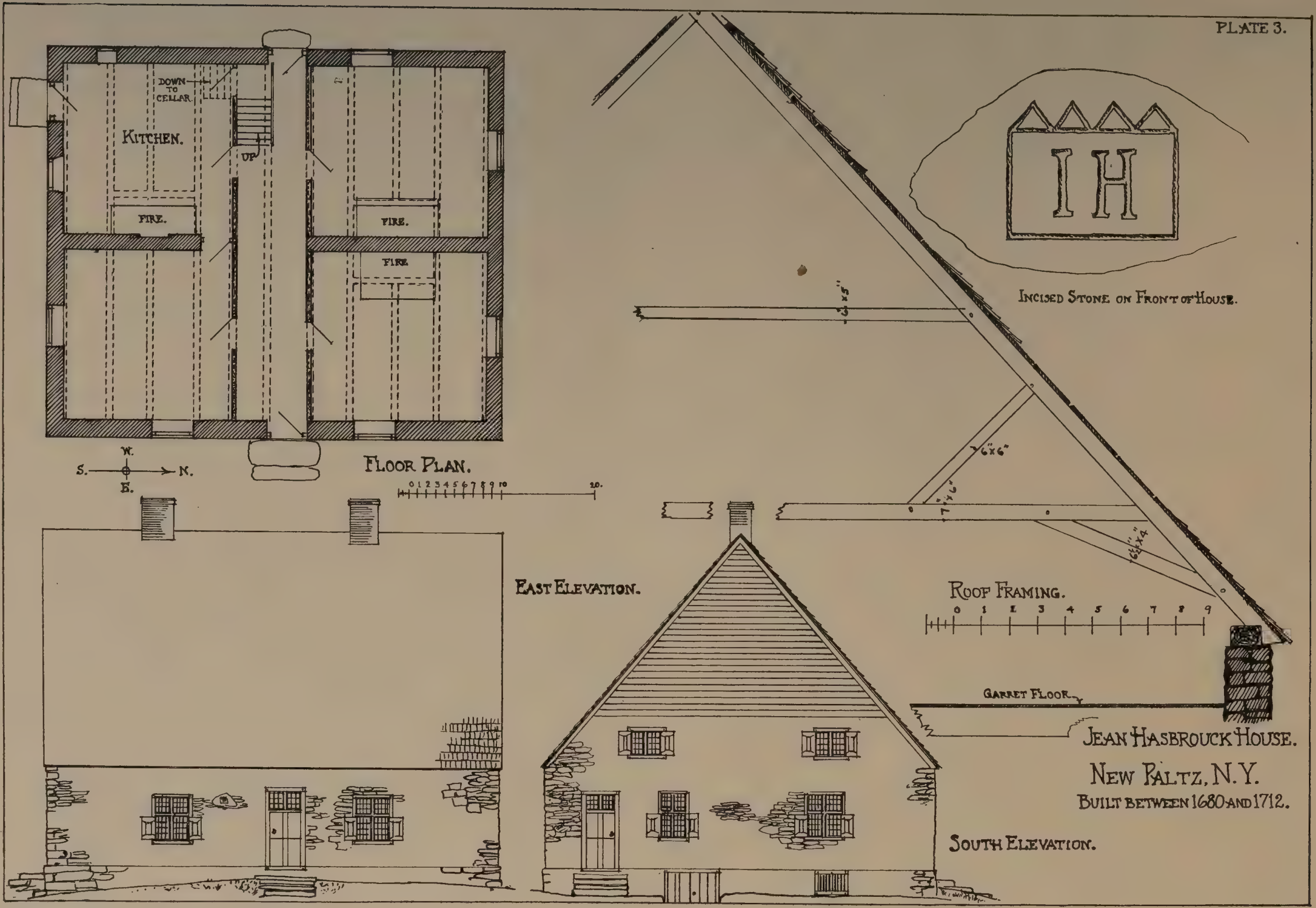


PLATE 2.
C.
D.
B.
B.
A.
A.
HORIZONTAL SECTION OF DOOR -"A".
RAILS ARE HALVED INTO STILES.
MOULDING SHOWN ABOVE.
SAME ON BATTENS.
VERTICAL SECTION-"B".
INCHES.
SCALE FOR ELEVATIONS.
1
2
3
4.
ROOM SIDE OF DOORS, SHOWING MOULDED CAP OF TRIM.- HALL SIDE OF DOORS.
SECTION-"B."
DETAIL "D".
DOUBLE DUTCH FRONT DOOR.
DOTTED LINES SHOW BATTENS ON INSIDE FACE.
SASH.
MUD WALL
(SEE TEXT.)
DETAILS OF DOOR TRIM.
SCALE FOR DETAILS.
0. 1. 2. 3. 4. 5. 6.
WINDOW SHUTTERS - LATER XVIII CENT.
SECTION OF WINDOW FRAME.
OUTSIDE SHUTTER.
JEAN HASBROUCK HOUSE.
NEW PALTZ, N.Y.
BUILT BETWEEN 1680 AND 1712.

PLATE 3.



FLOOR PLAN.

EAST ELEVATION.

SOUTH ELEVATION.

ROOF FRAMING.

INCISED STONE ON FRONT OF HOUSE.

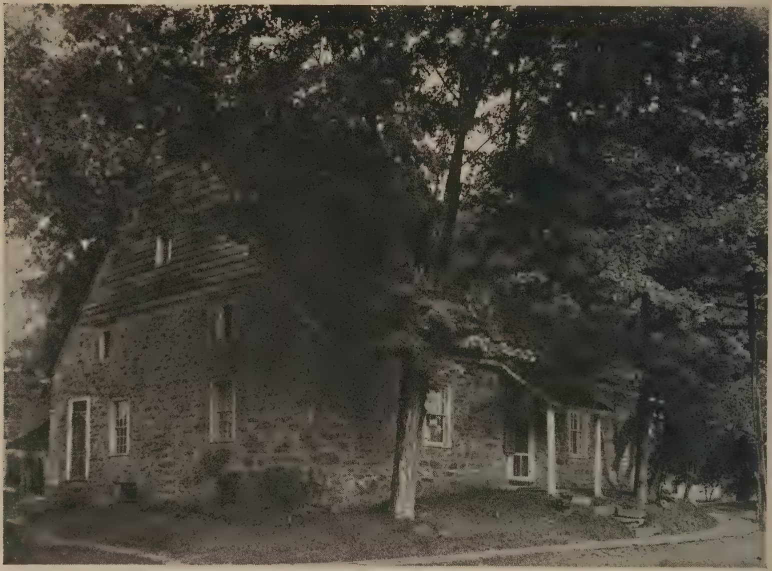
JEAN HASBROUCK HOUSE.
NEW PALTZ, N.Y.
BUILT BETWEEN 1680 AND 1712.

a hole in a stud and the other end dropped into a notch in the next stud. Clay mixed with chopped straw was then applied to this, finished flush with the face of the studs and the whole whitewashed. It is a wonder that this construction has proved so durable.

The doors are shown on plate 2, the stiles having a thinner panel strip between, and the rails halved into the stiles in the manner shown. The hinges and latches are of great interest and the door-trim is finished with quaintly moulded caps. The windows have been altered but are shown on plate 3 as they appear in Holland, every evidence which can be found in the New Paltz houses pointing to a similar treatment. Divided by a transom, the upper part of the windows was smaller, the panes rectangular four by six inches, set in lead calmes. Below, the shutters were on the outside and the sash opened inwards; above, the sash was on the outside, fixed, and the shutters opened inward. The garret windows were reduced to half their size in the later eighteenth century, from which time date the shutters shown; these still retain the Dutch note. The earlier shutters, if like those common in Holland, would have been framed like the doors, of one panel, the rails cutting across the stiles at an angle. An original outside door now remains in the cellar (see Plate 2).

Plate 3 gives the plan and two elevations, the others being similar. The great roof is well framed and needed much bracing as it has a span of 41 feet and the height from plate to ridge is twenty-three feet.

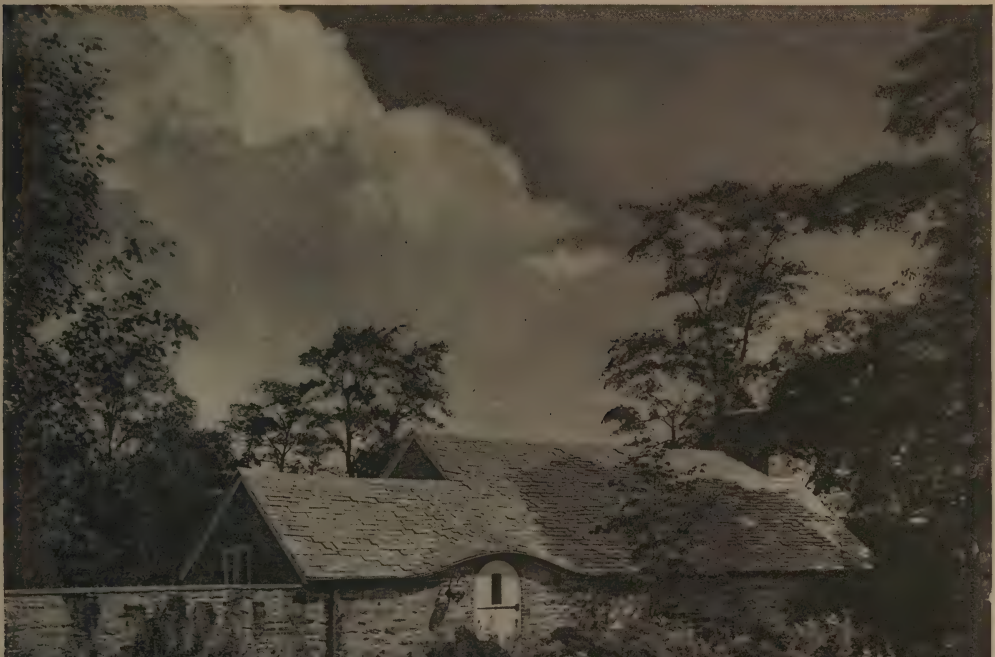
The house is now the property of the Huguenot Memorial Association. It is well preserved and open free to the public.



JEAN HASBROUCK HOUSE, NEW PALTZ, N. Y.
(Now the Huguenot Memorial Society Museum)

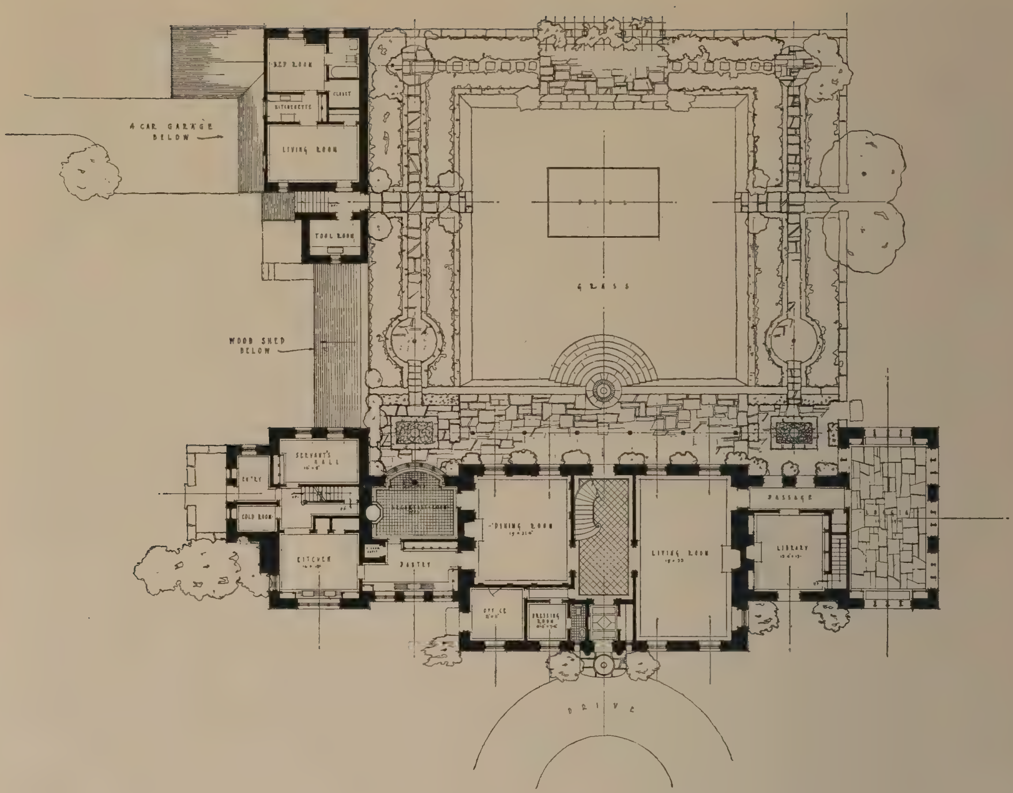
PORTFOLIO

CVRRENT·ARCHITECTVRE



Photo, Sigurd Fischer

RESIDENCE OF ARTHUR LAWRENCE, ESQ. BRONXVILLE, N. Y.
Penrose V. Stout, Architect



First Floor Plan
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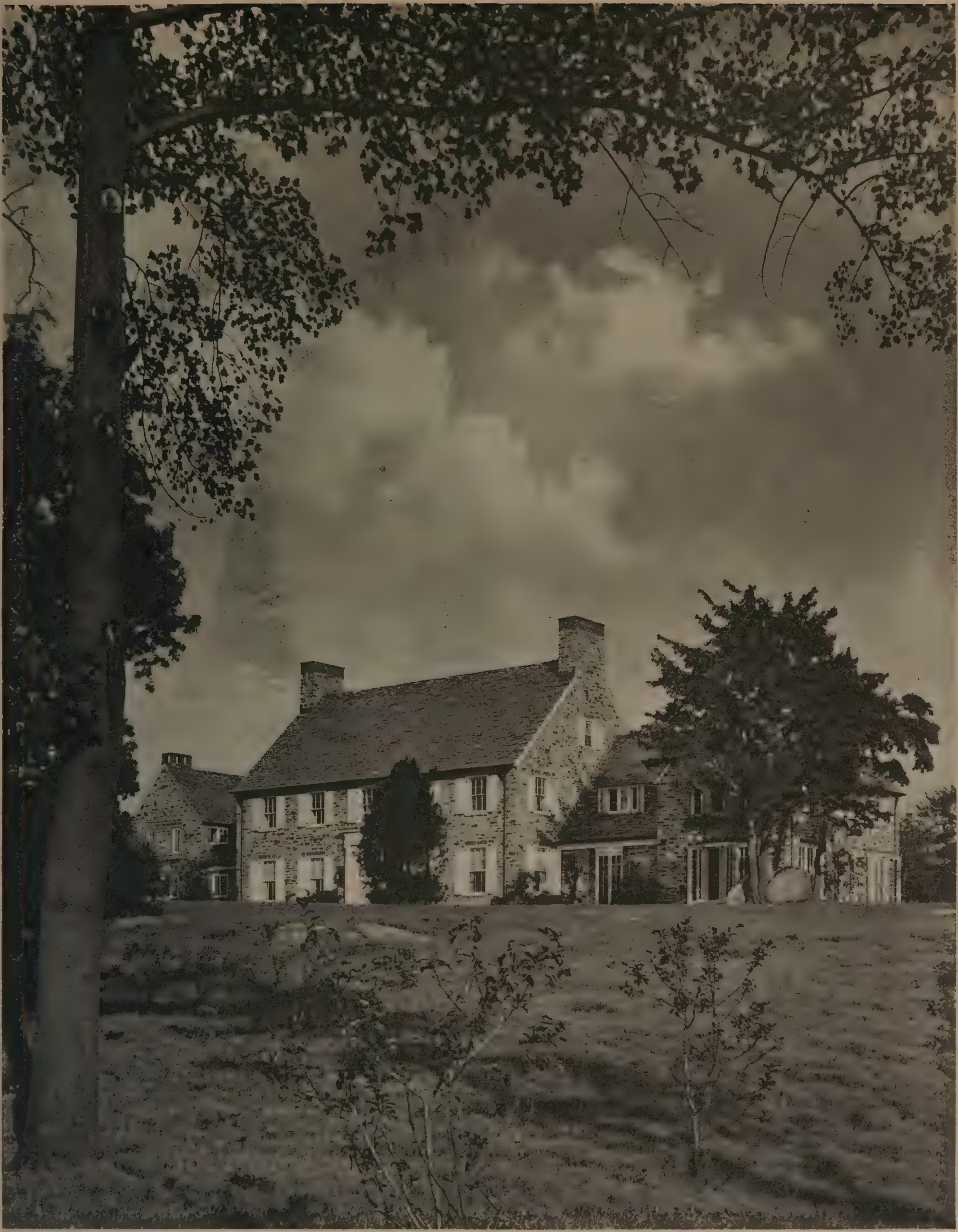
Penrose V. Stout, Architect



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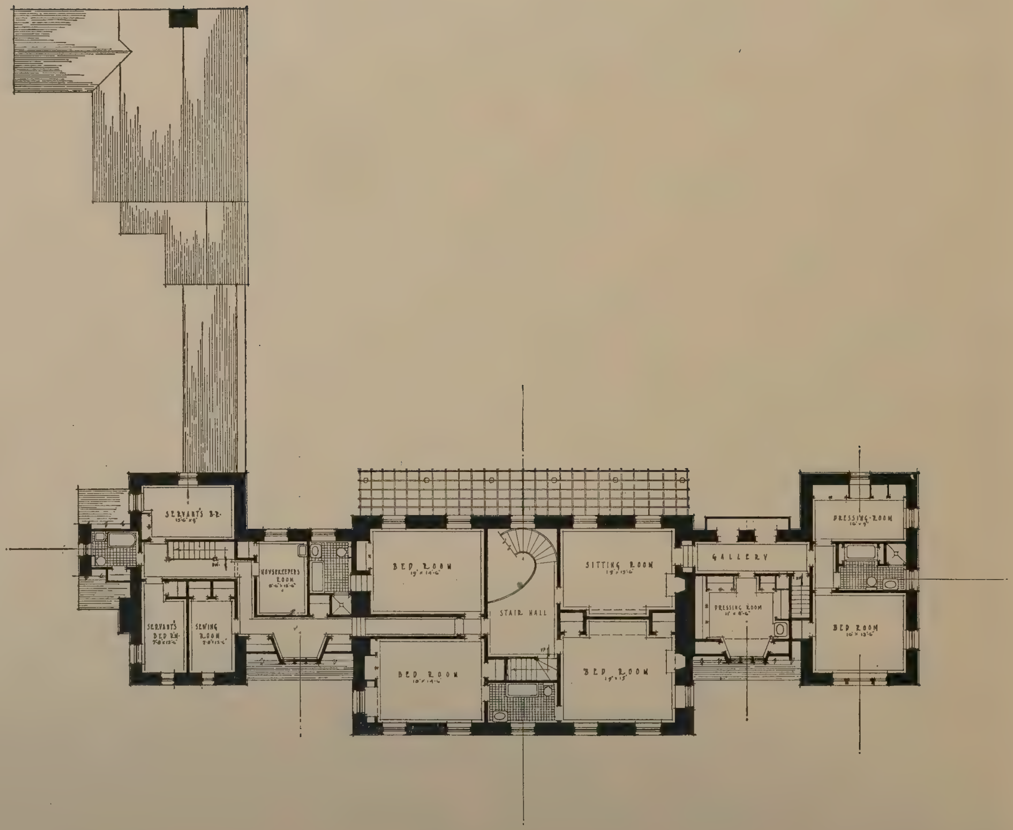
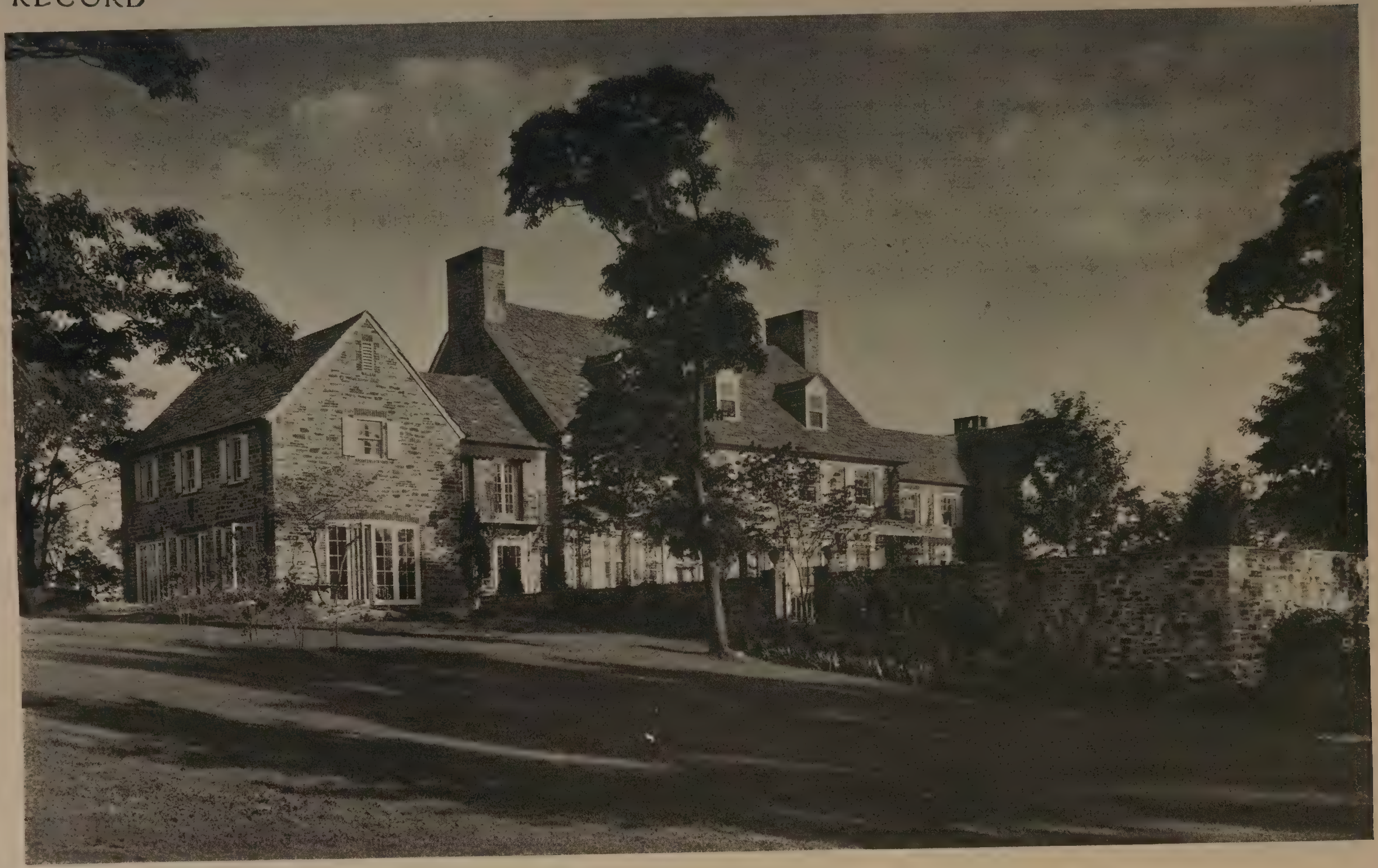


Second Floor Plan
RESIDENCE OF ARTHUR LAWRENCE, ESQ. BRONXVILLE, N. Y.
Penrose V. Stout, Architect



Photo, Sigurd Fischer

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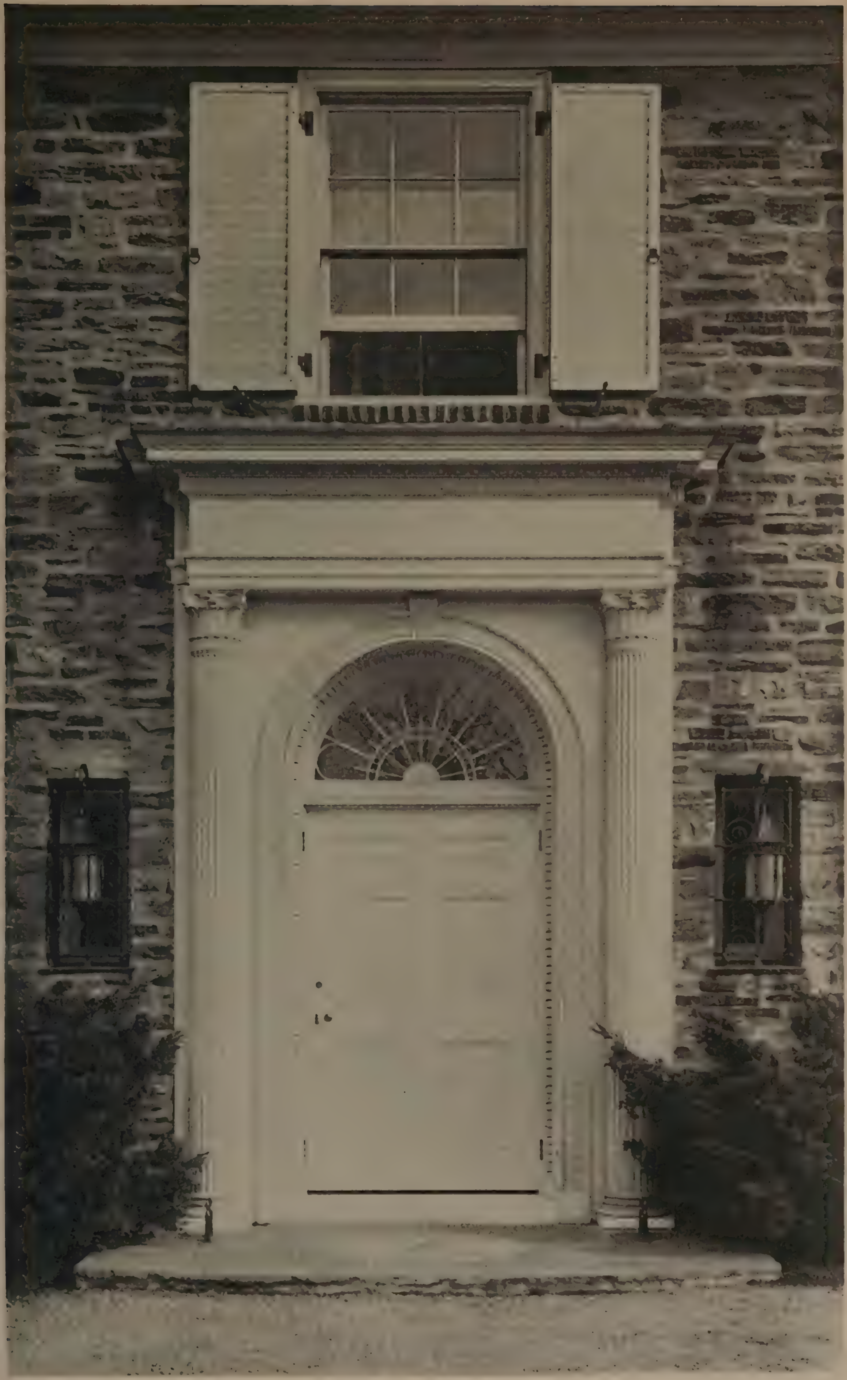
Penrose V. Stout, Architect



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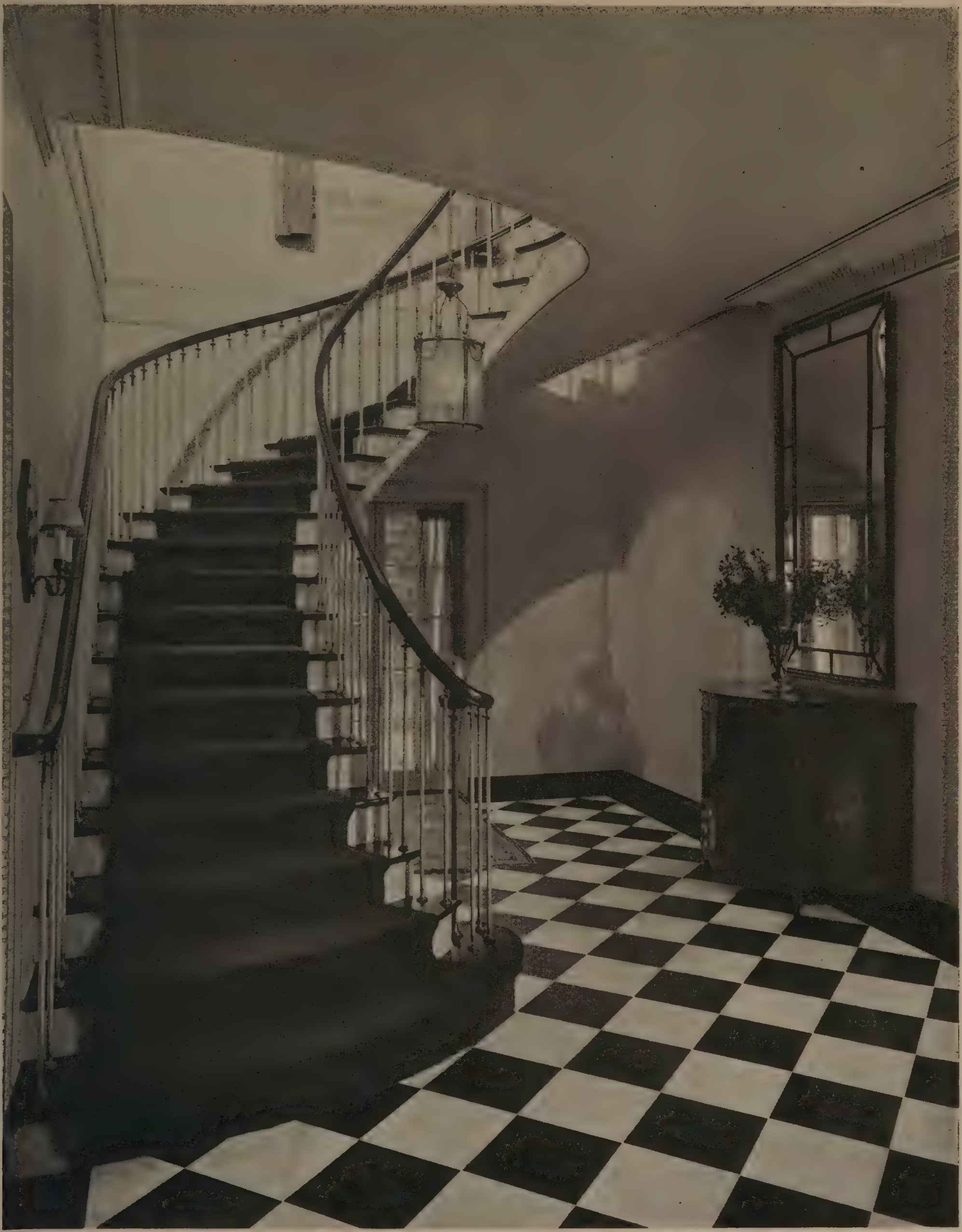

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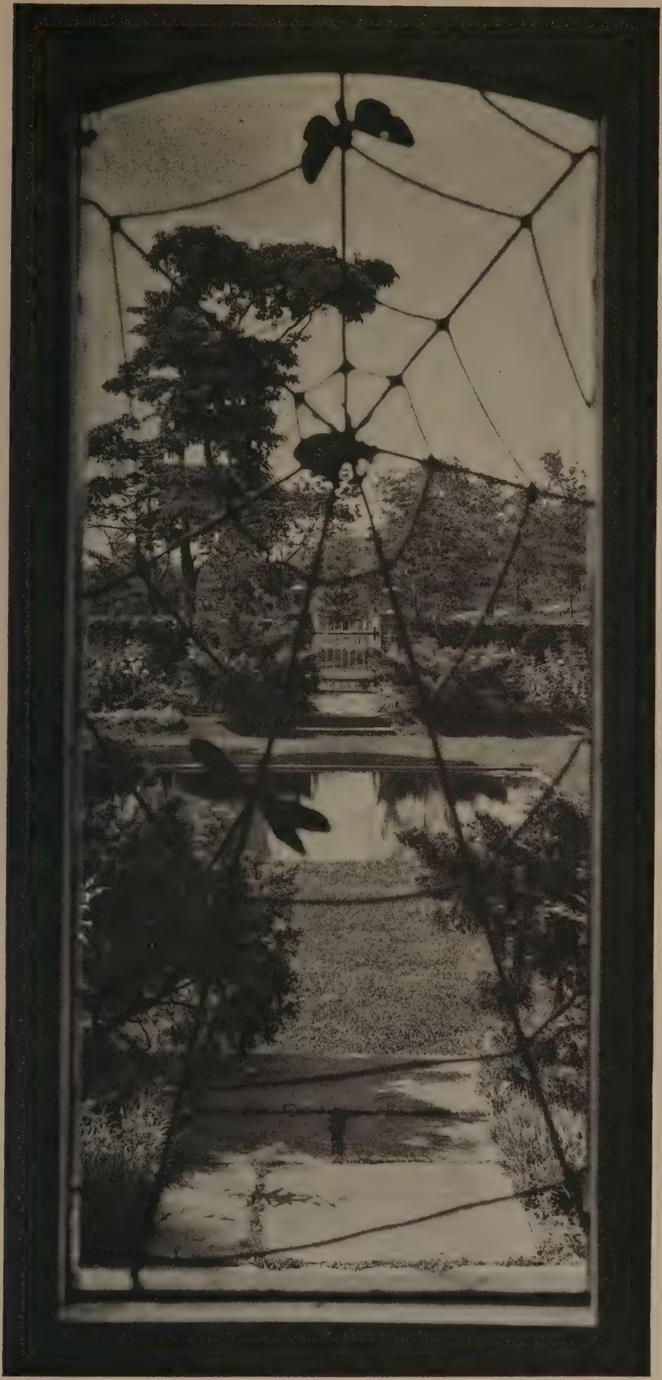

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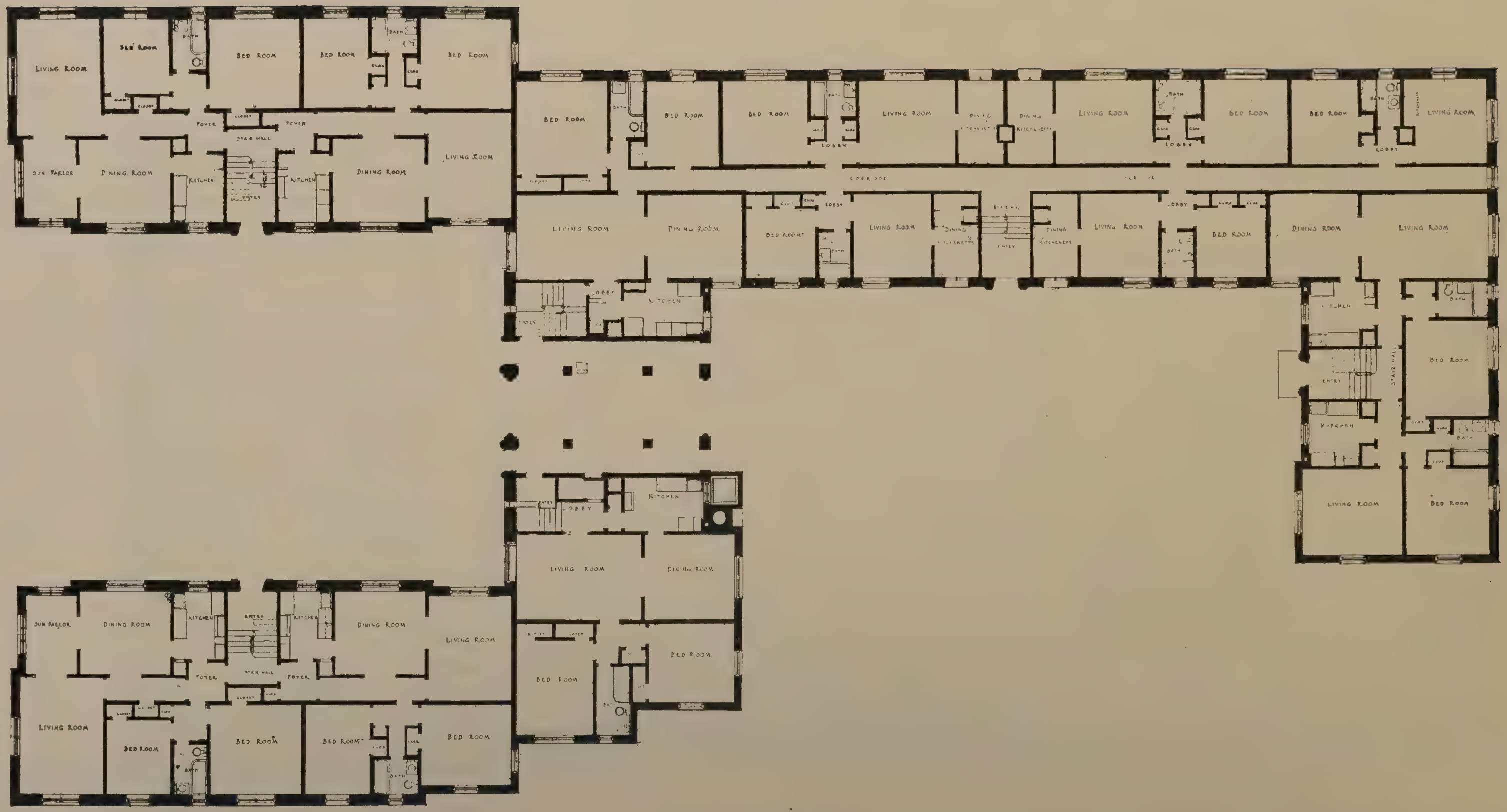


First Floor Plan

THE PARMLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY

William E. Haugaard, Architect

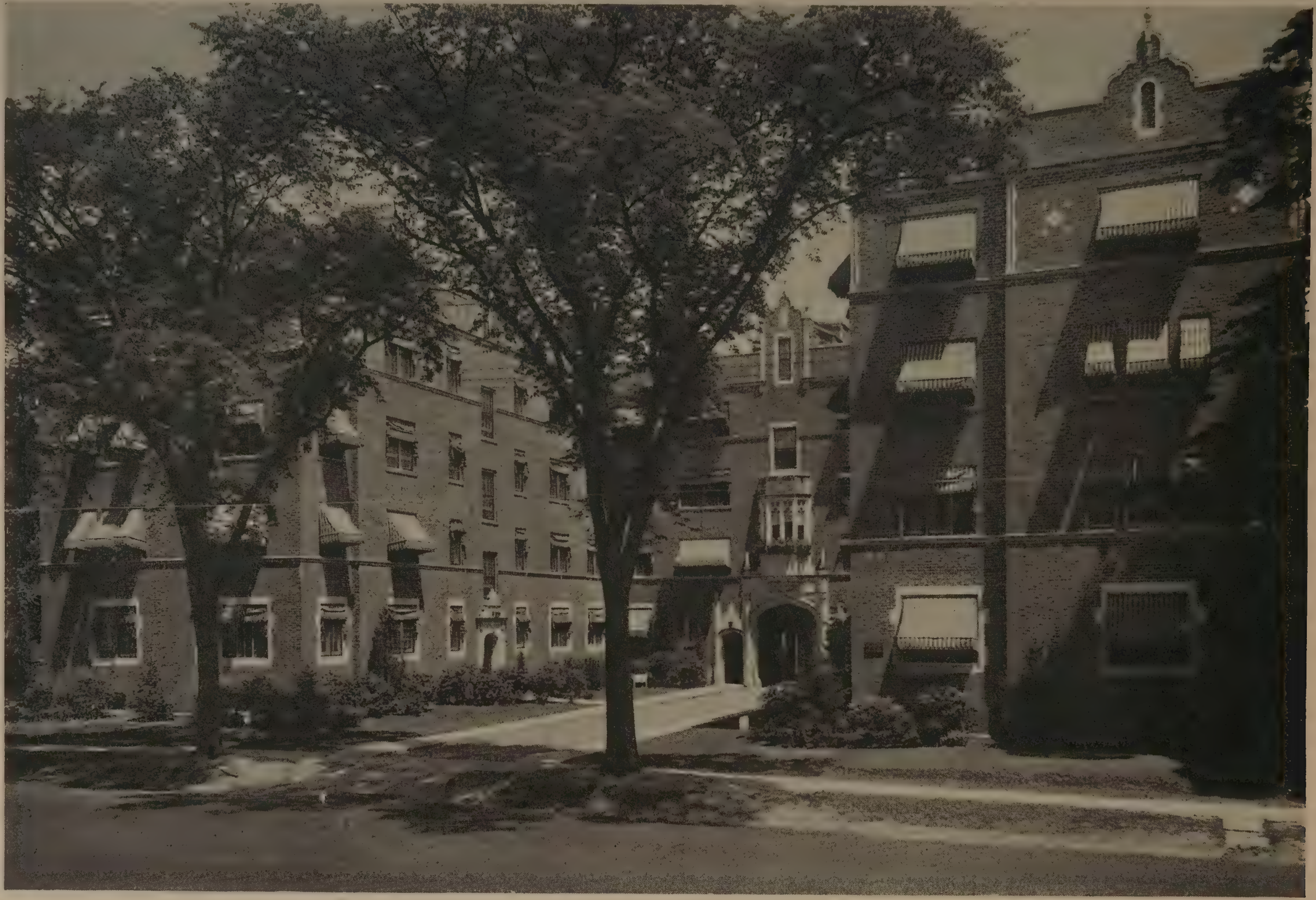
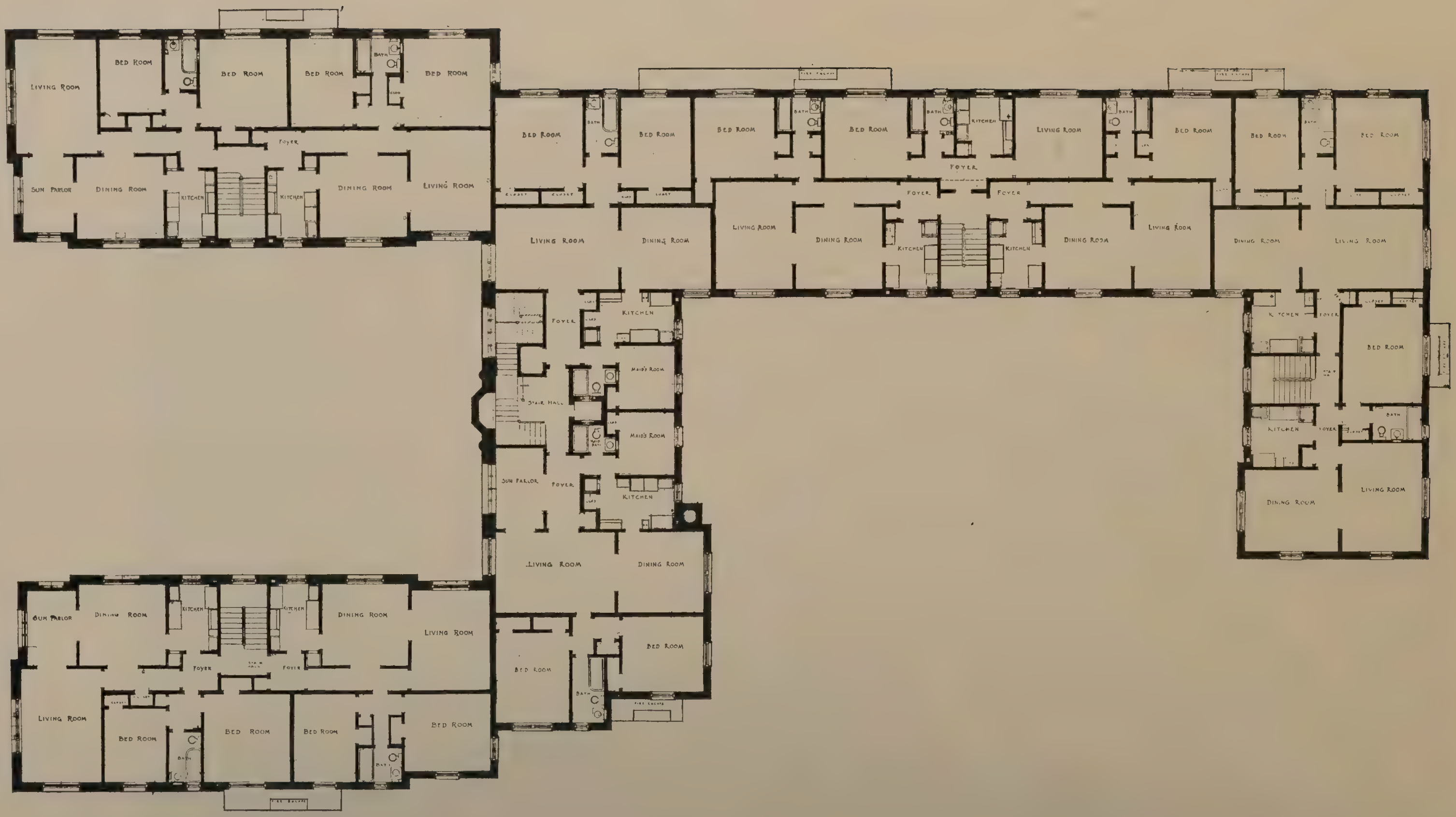
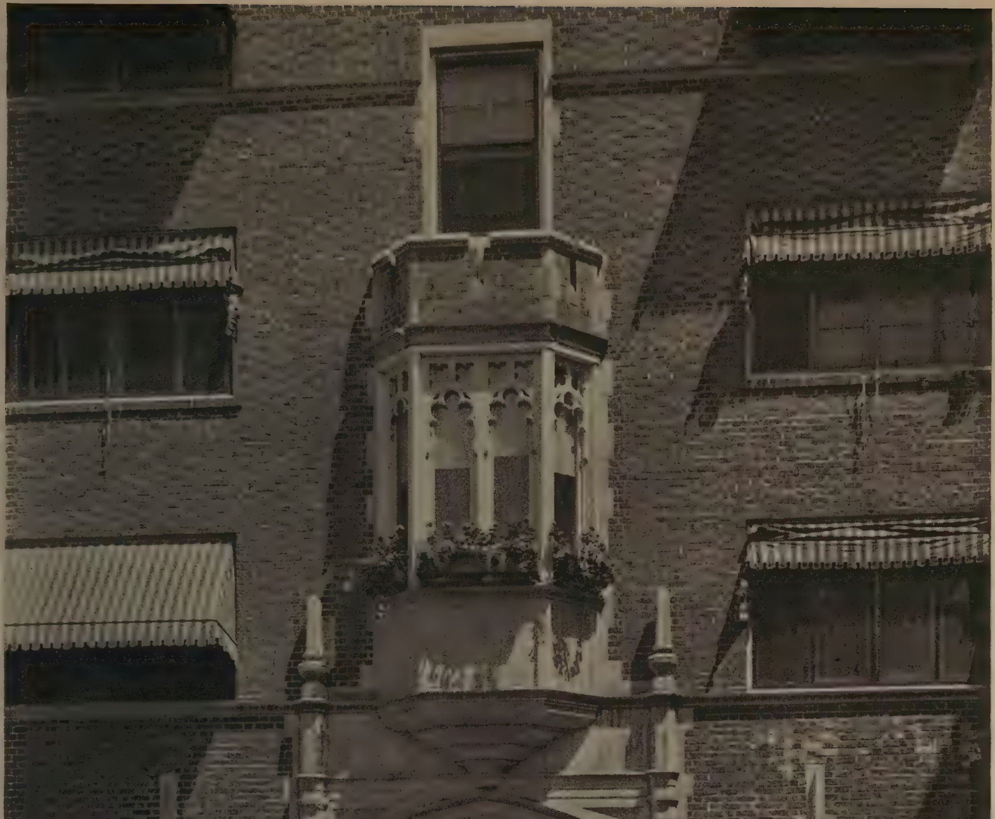


Photo. S. H. Gottscho.

THE PARMLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY
William E. Haugaard, Architect

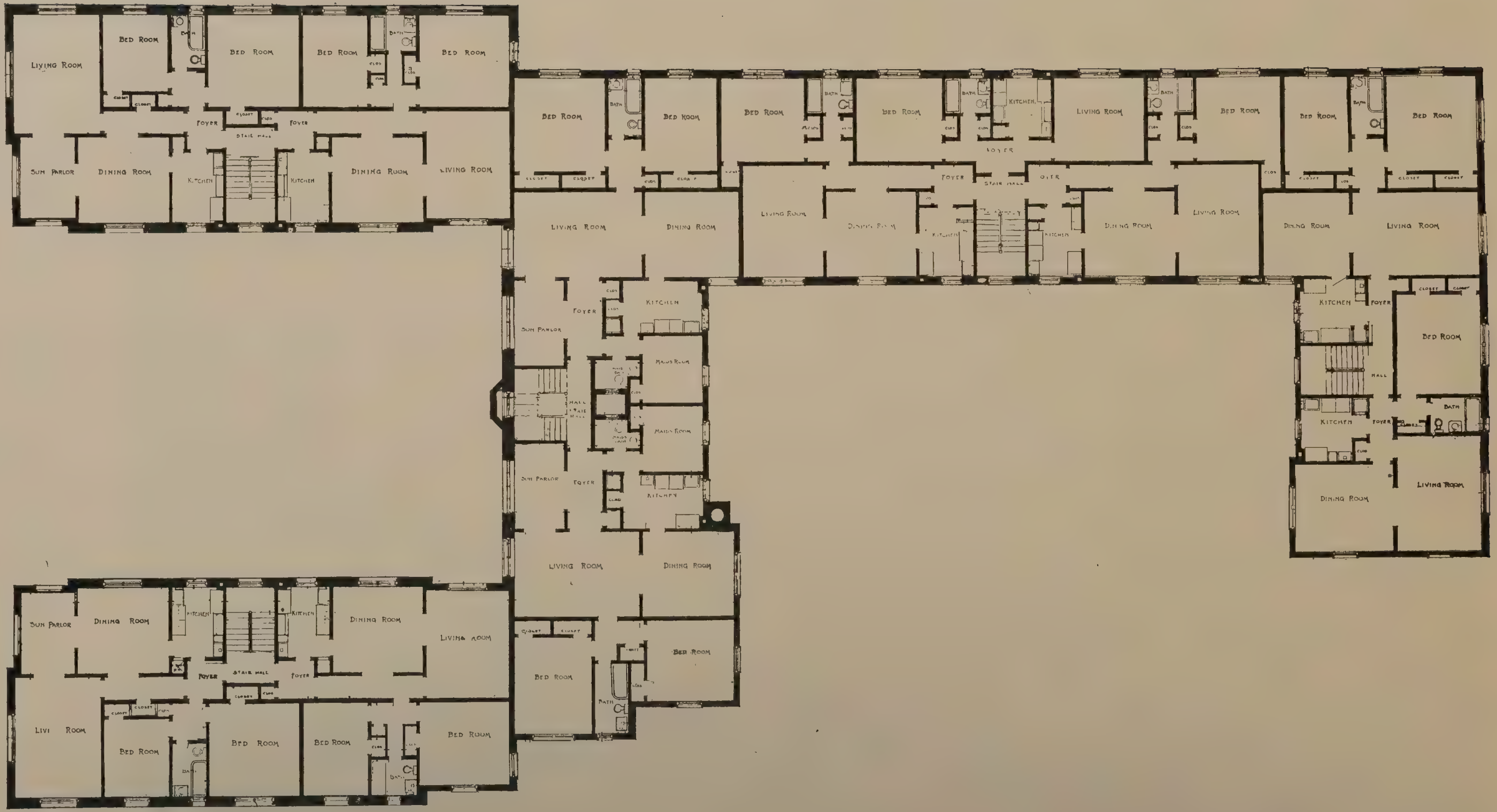


Fourth Floor Plan
THE PARMLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY
William E. Haugaard, Architect

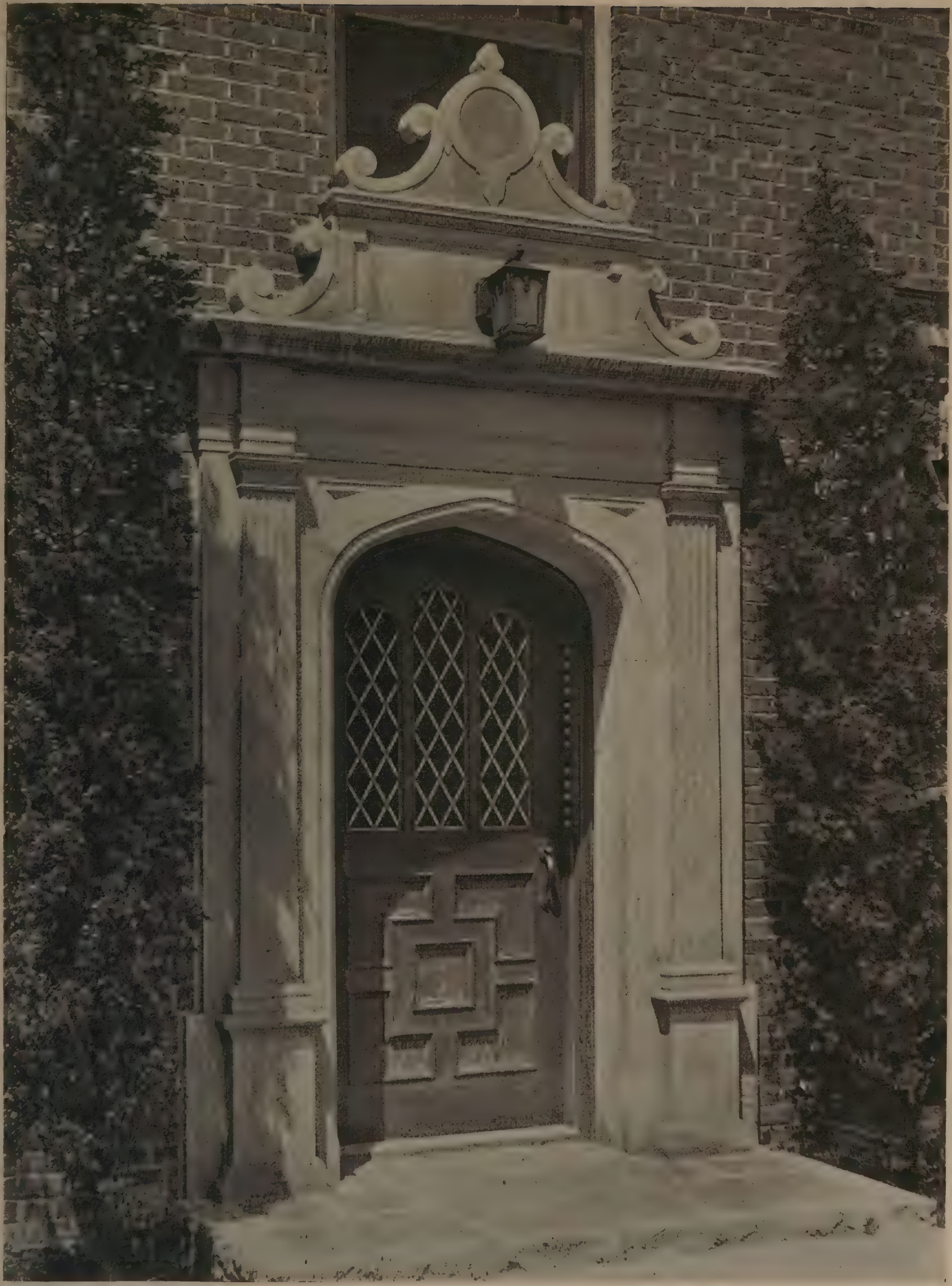


Photo, S. H. Gottscho

THE PARMLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY
William E. Haugaard, Architect

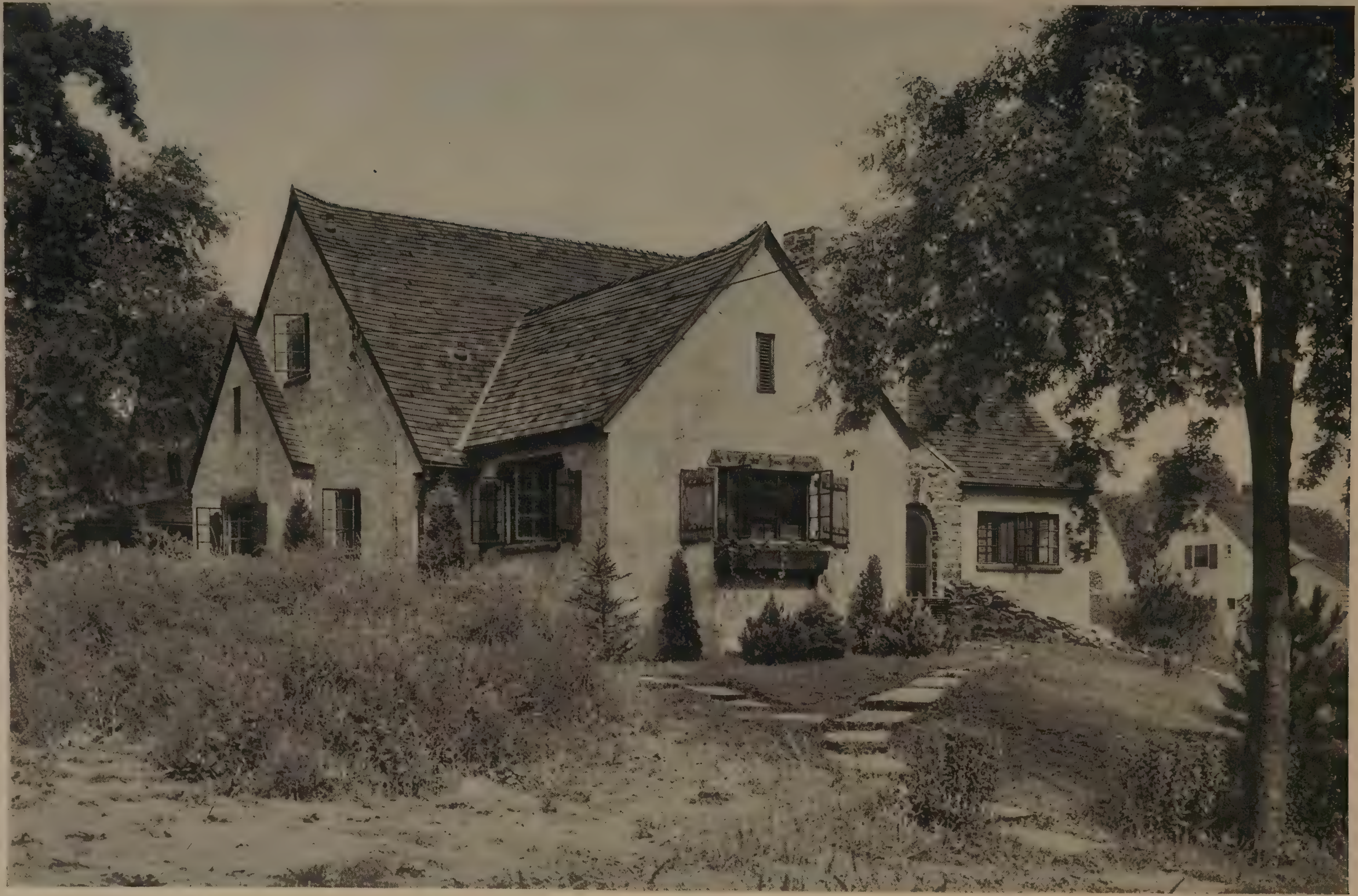


Second and Third Floor Plans
THE PARMLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY
William E. Haugaard, Architect

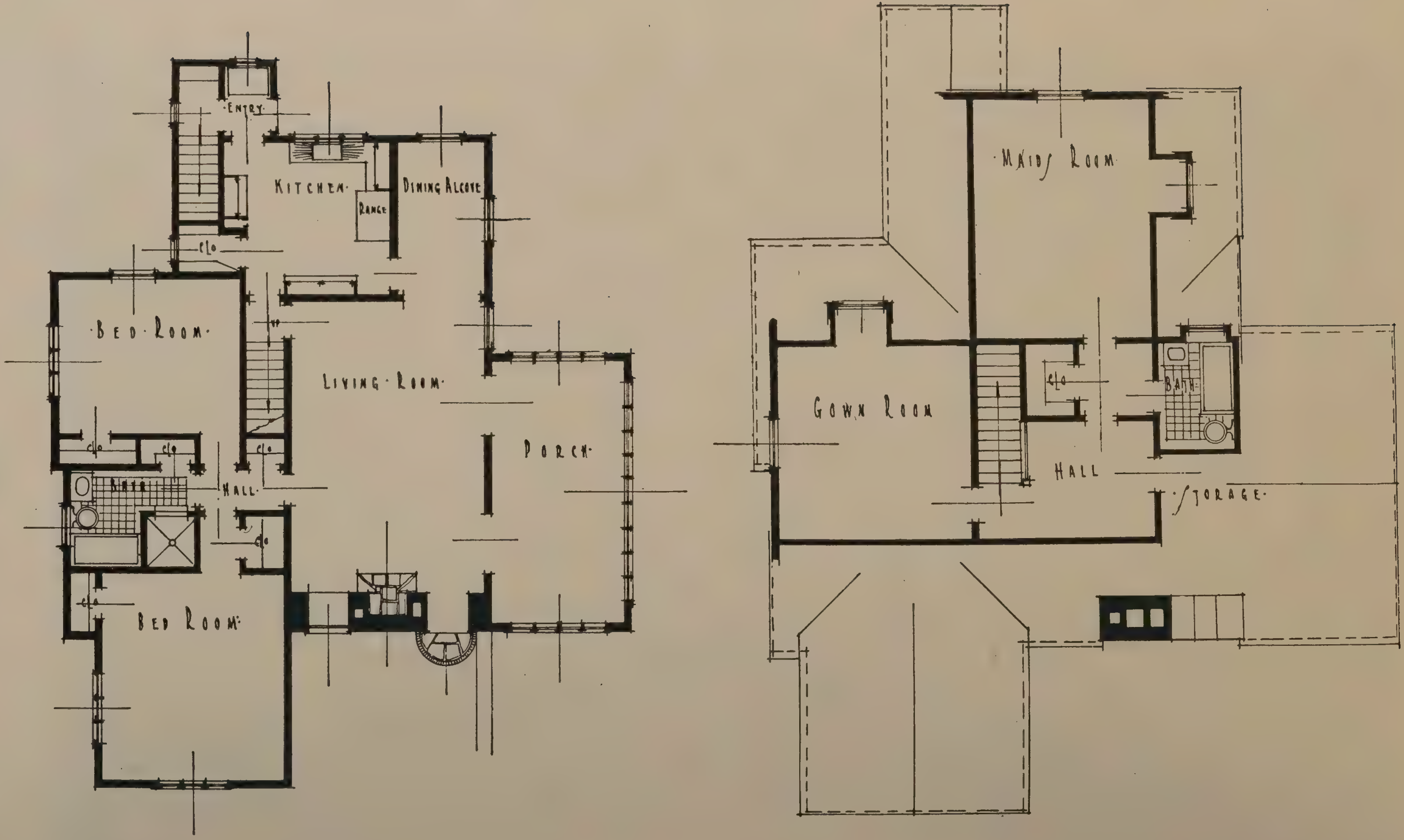


Photo, S. H. Gottscho

THE PARMLEY APARTMENT HOUSE, SUMMIT, NEW JERSEY
William E. Haugaard, Architect



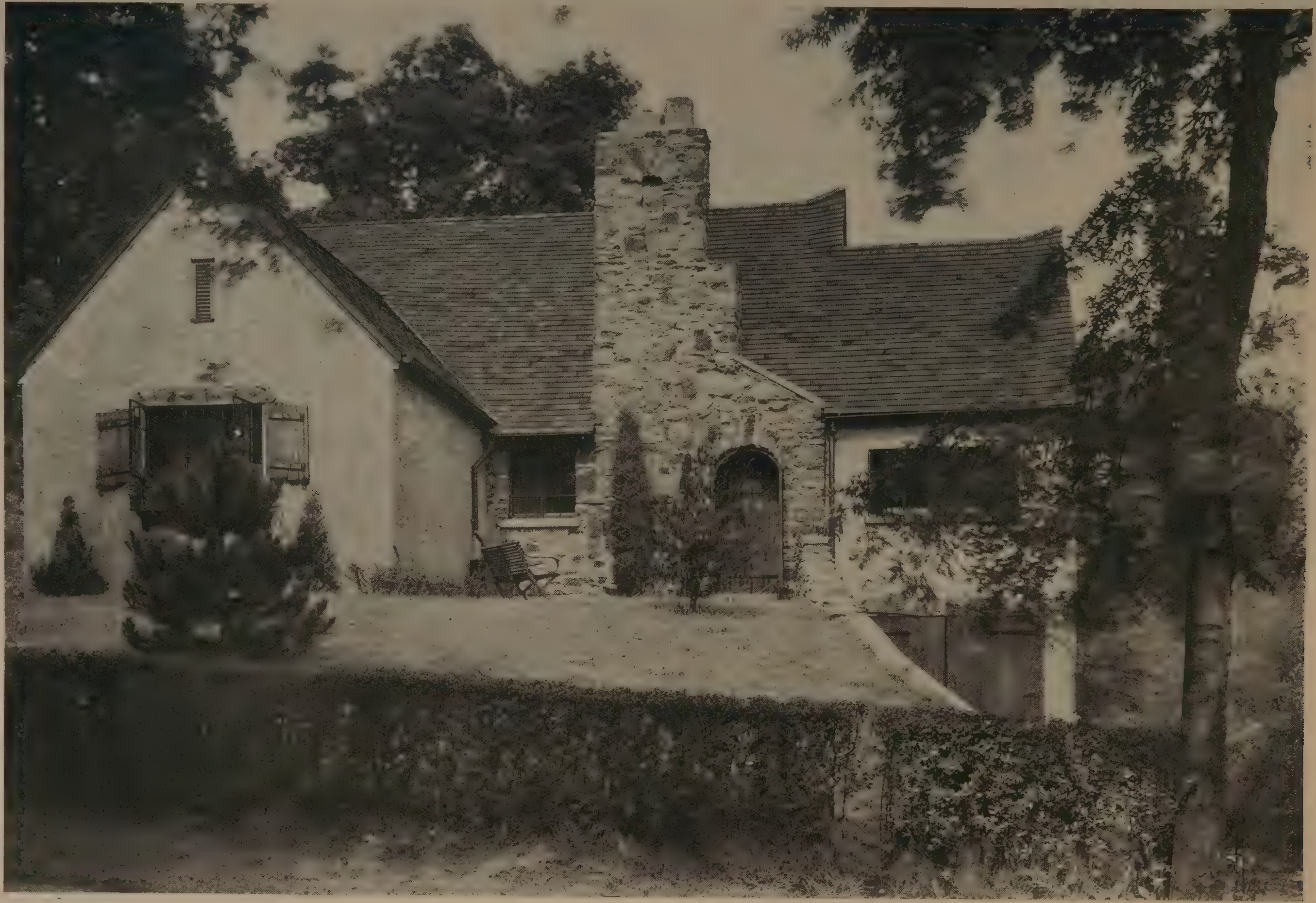
"SEVEN GABLES," THE RESIDENCE OF MISS MABLE BROWNELL, DOUGLASTON, LONG ISLAND
Otto Preis, Architect



First Floor Plan

Second Floor Plan

"SEVEN GABLES," THE RESIDENCE OF MISS MABLE BROWNELL, DOUGLASTON, LONG ISLAND
Otto Preis, Architect



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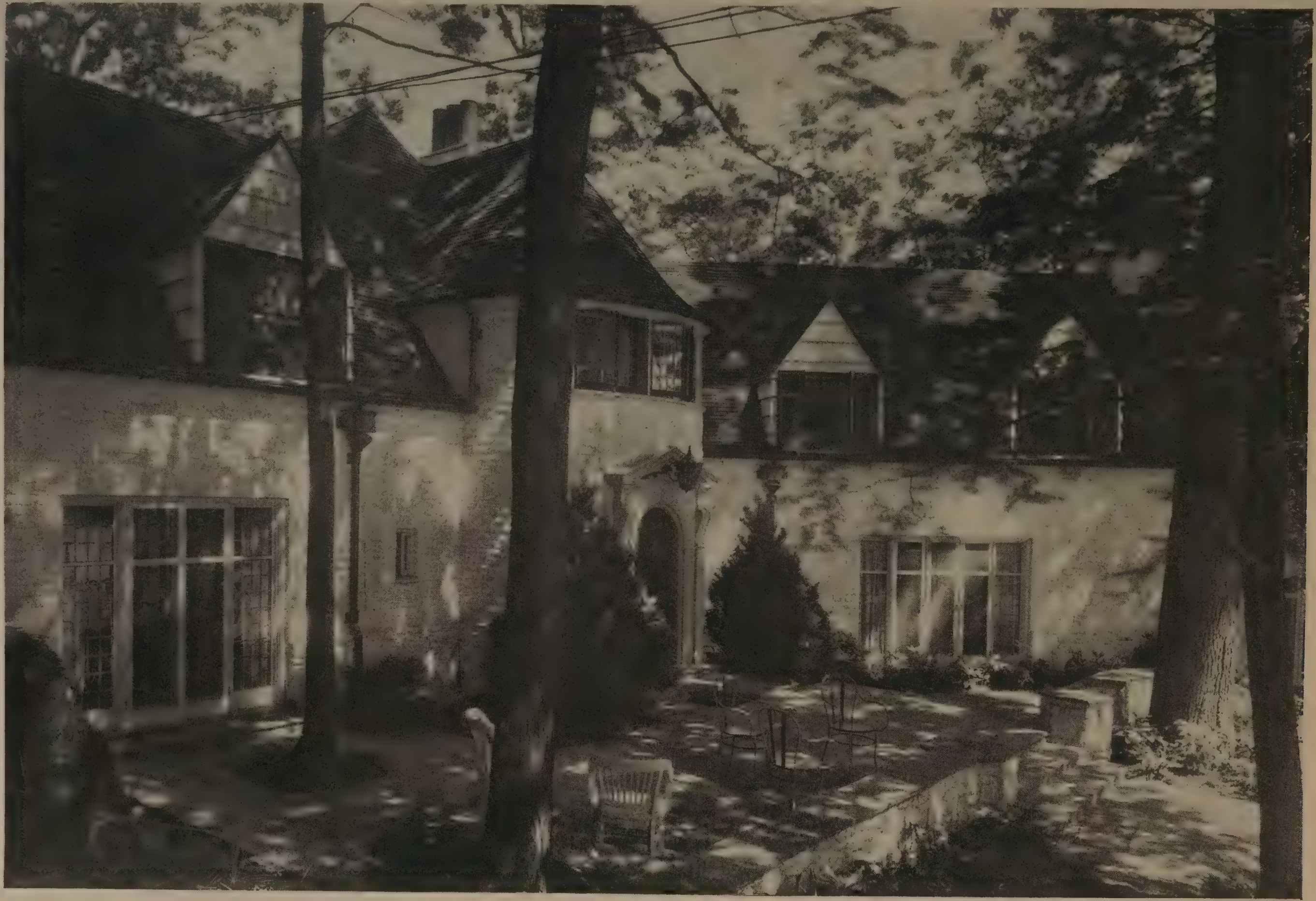
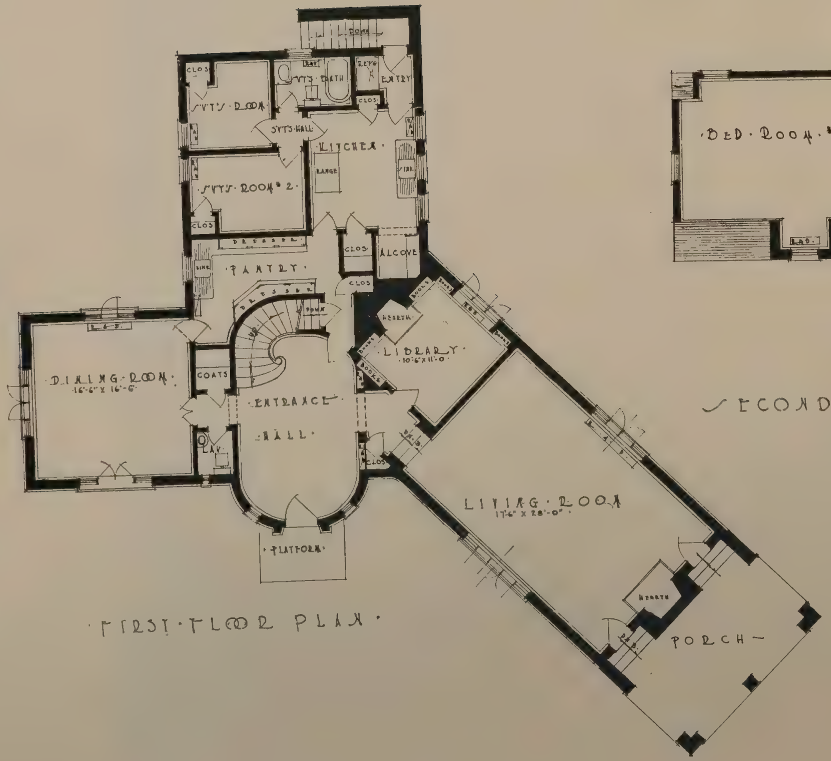
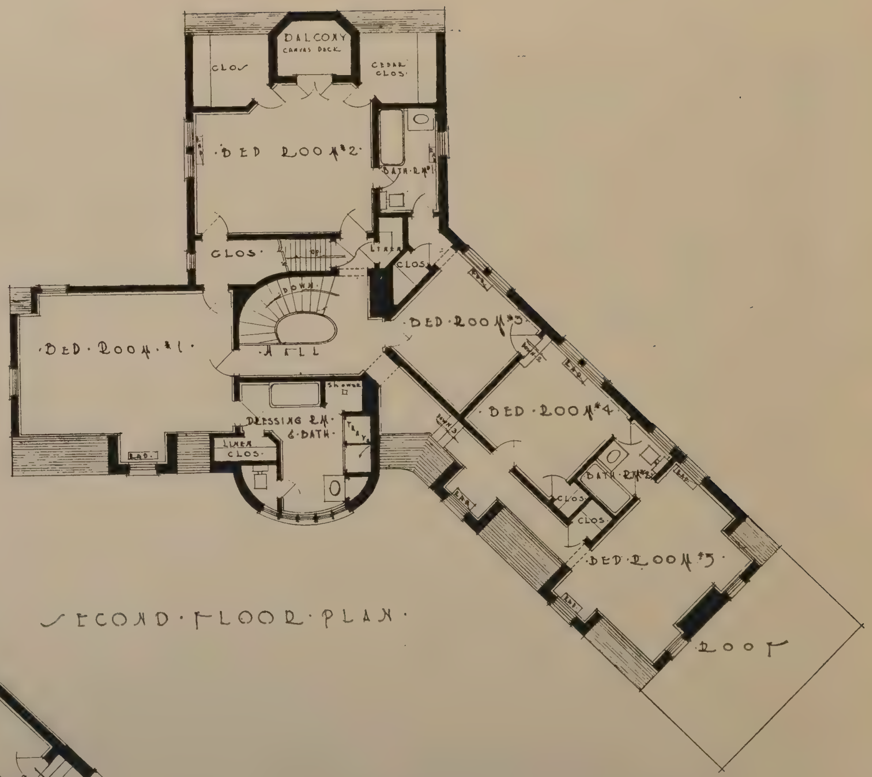


RESIDENCE OF E. R. TROXELL, ESQ., BRONXVILLE, NEW YORK

Lewis Bowman, Architect



·FIRST·FLOOR PLAN·



SECOND·FLOOR·PLAN·

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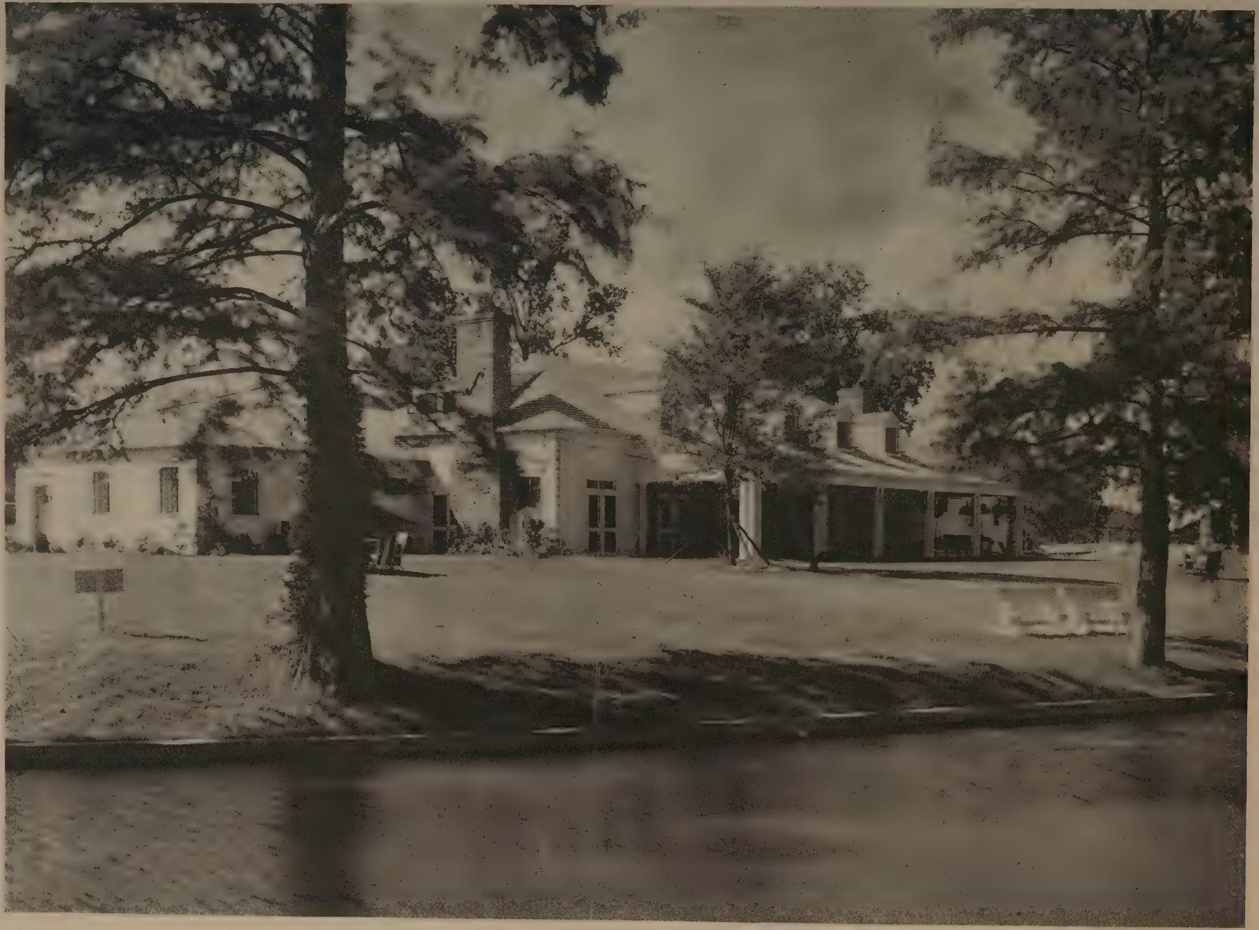
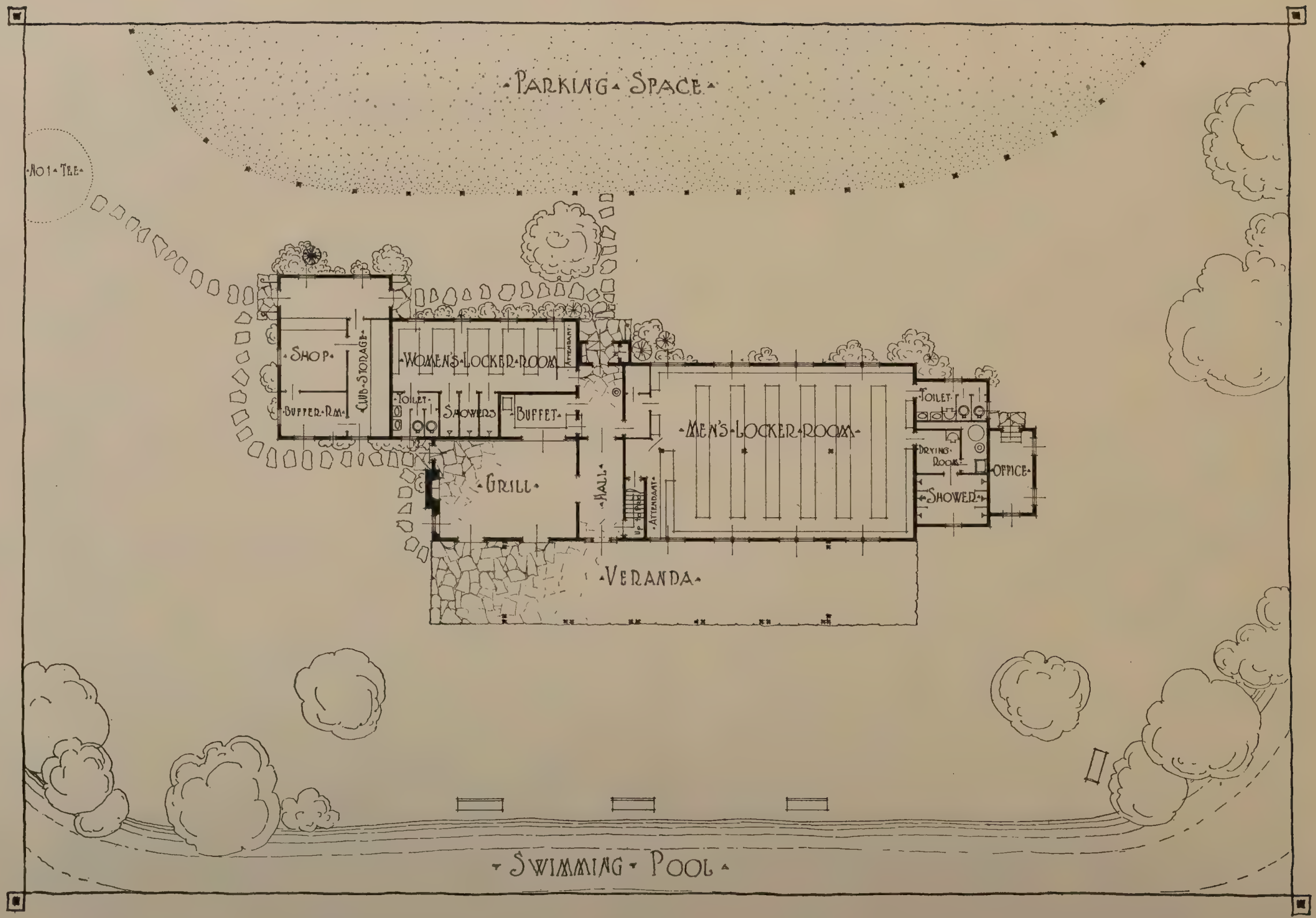
BRONXVILLE, NEW YORK
Lewis Bowman, Architect



THE BROADMOOR COUNTRY CLUB, SHREVEPORT, LOUISIANA
Clarence W. King, Architect



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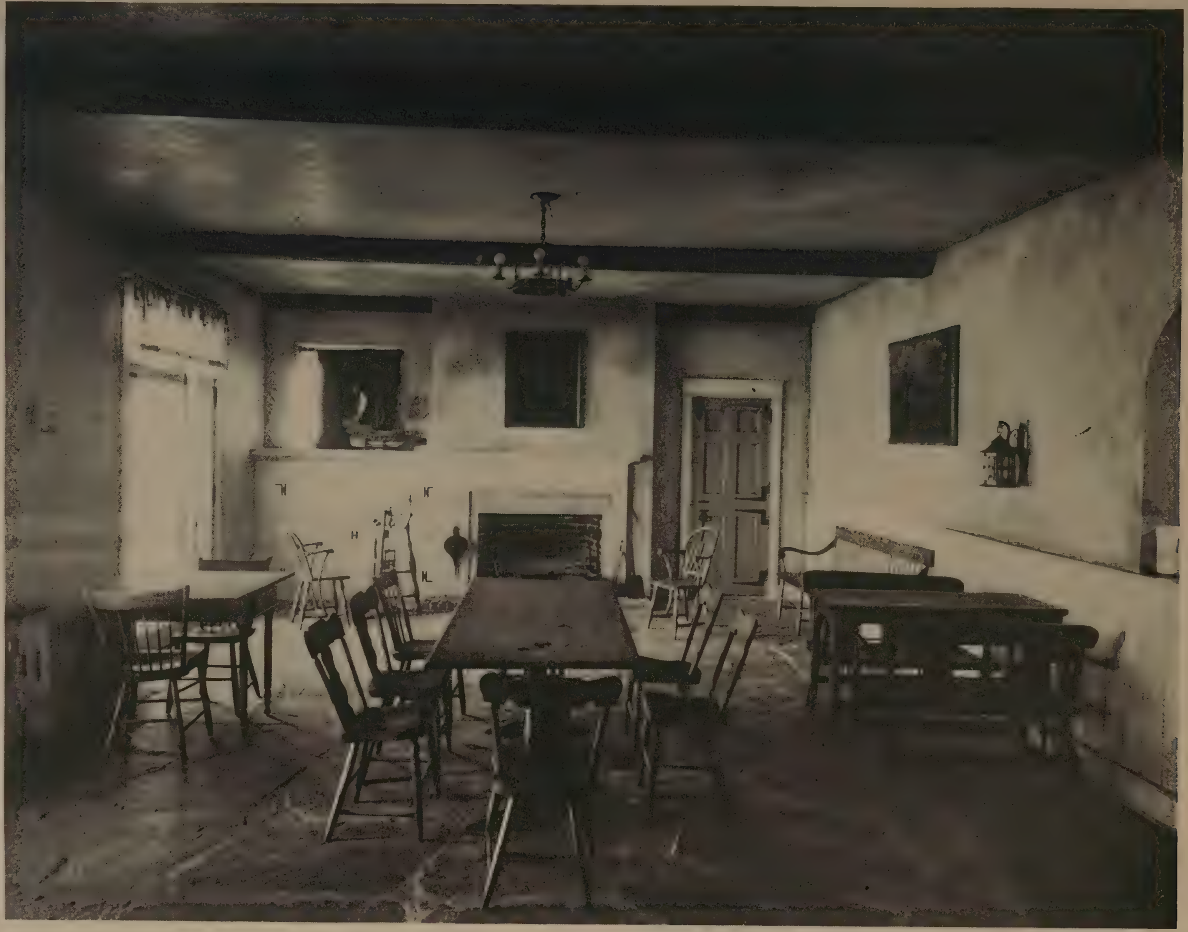

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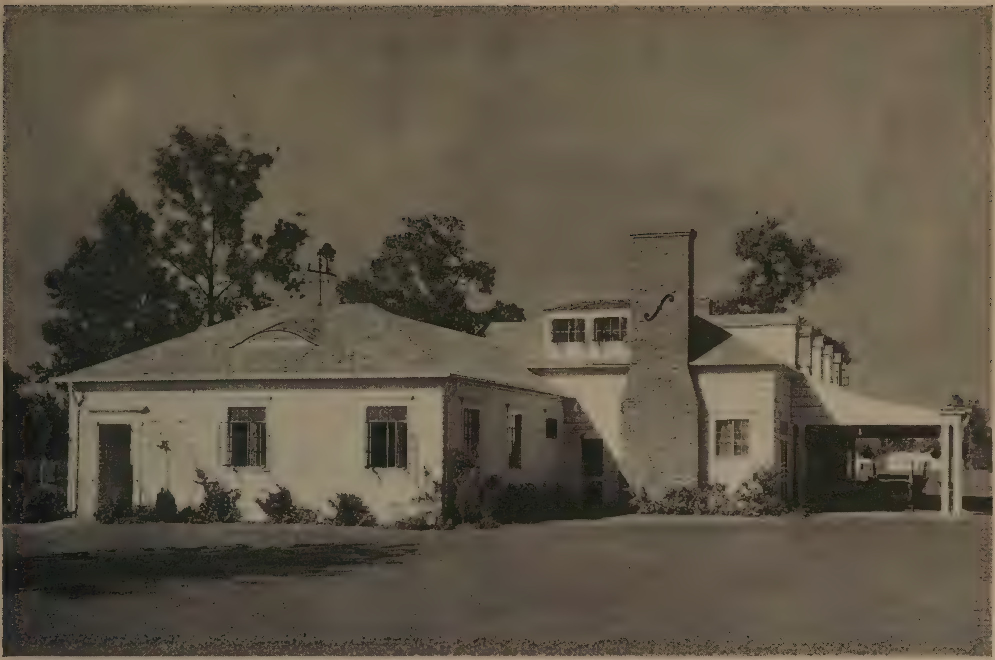

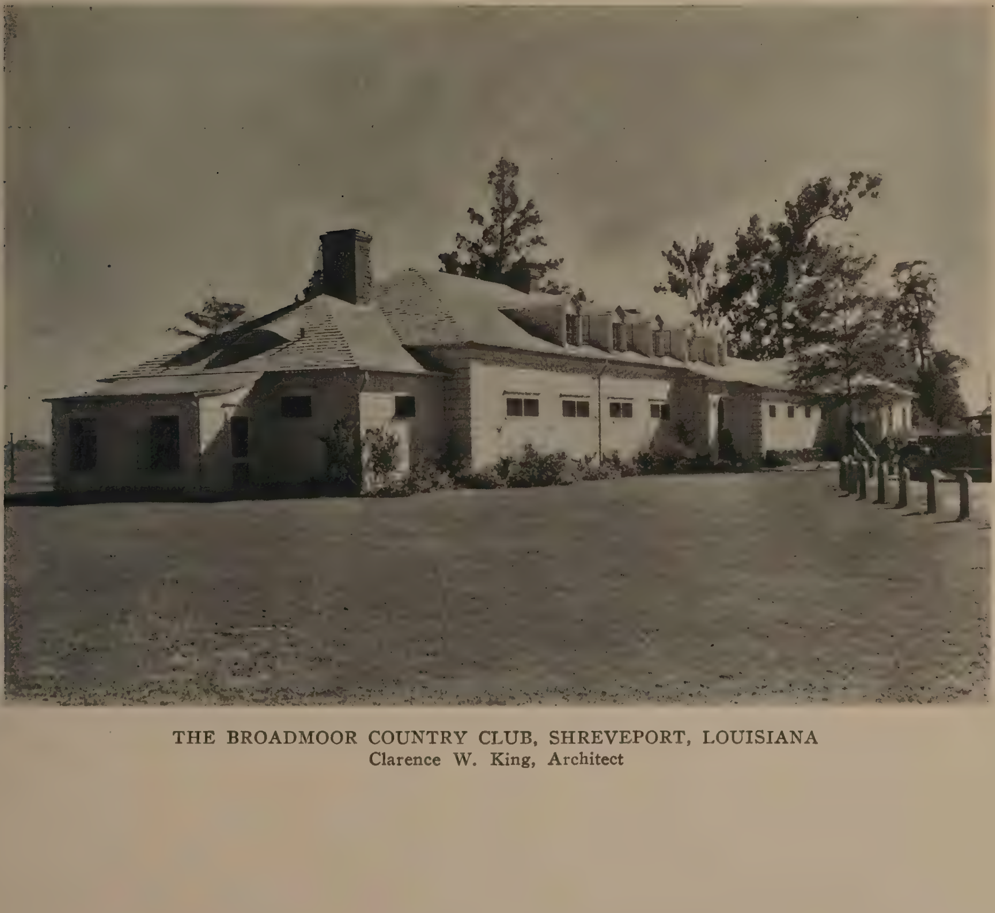

THE BROADMOOR COUNTRY CLUB, SHREVEPORT, LOUISIANA
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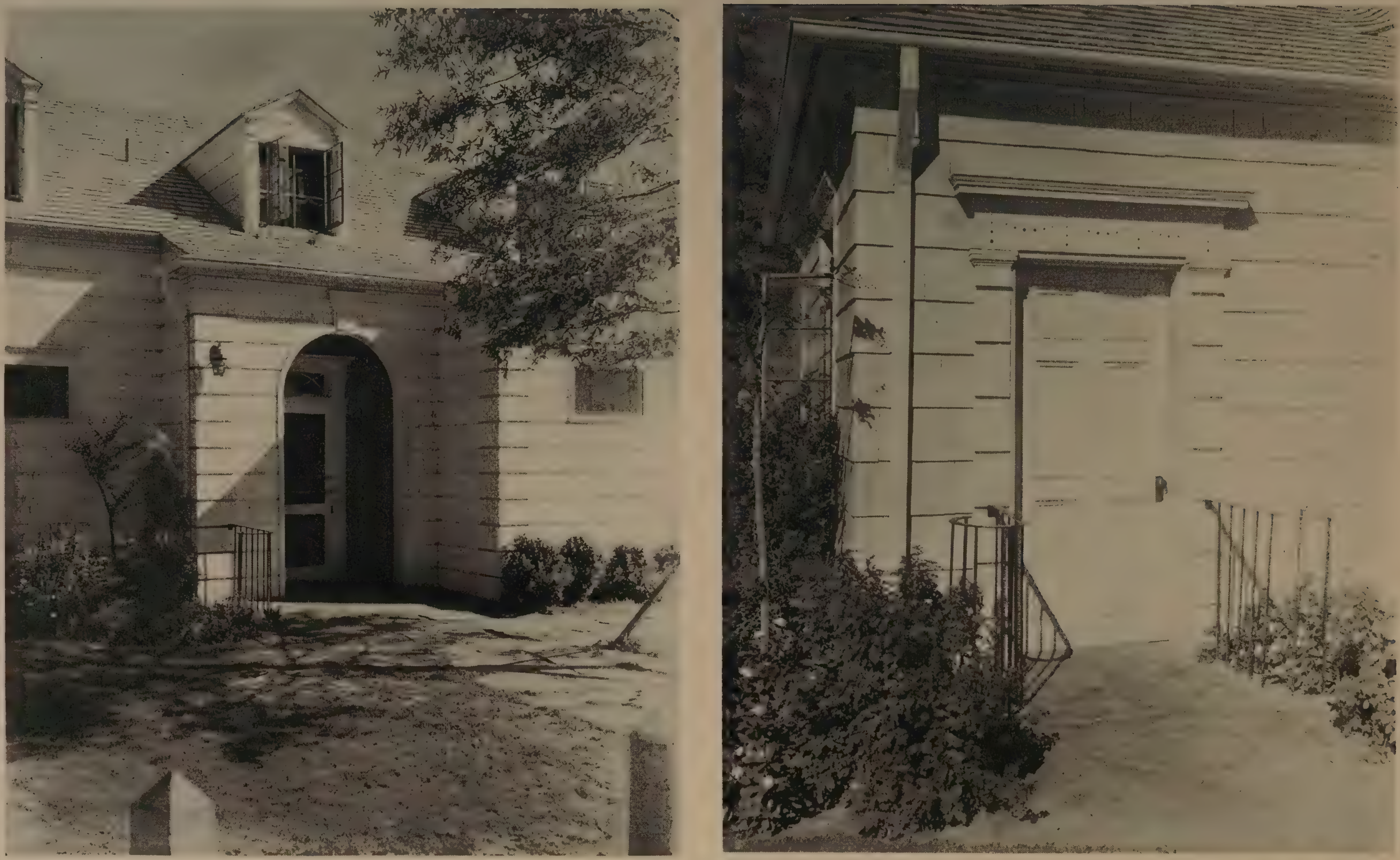

West Entrance

Entrance to Golf Shop

THE BROADMOOR COUNTRY CLUB, SHREVEPORT, LOUISIANA

Clarence W. King, Architect

EARLY AMERICAN ARCHITECTURE and the ALLIED ARTS.—A Bibliography

By

Richard J. Bach

INTRODUCTION

To those who like books and their ways there is something fascinating in observing the very faithful and direct record they present, in form, content and number, of every current trend of serious thought or thin line of popular interest. A fad like the cross word puzzle will call forth in a single year literally scores of publications, charitably termed books, flimsily made to be the more readily devoured in the heat of an engrossing craze. These disappear and leave no mark. But to balance against such ephemeral appeals "to be viewed with alarm" and of which but few make heavy constructive demands upon the book world, we can trace with satisfaction other types of interest to which we "point with pride," represented in the steadily growing insistence upon books of real value. In this category belong the titles dealing with our own Early American art, which has taken its place as one of the staple cultural factors in American life today and correspondingly requires an always more serious and understanding treatment in published form.

Some years ago it was borne home to us that this so-called Colonial tendency, then the merest trickle, was the beginning of a swelling stream whose broad expanse and swift current would soon become undeniable features in the physiognomy of American education and culture. Students of art began to find matter for thought here as well as abroad. Museums, led by the Metropolitan Museum in its memorable Hudson-Fulton Exhibition, began to collect objects of art used and made in the Colonies and in the days of the Early Republic. Architects found meat where they had surmised only crumbling bone, and we noted the increase in homes and other buildings designed in various "interpretations" of Colonial style, paralleled by similar efforts in the fields of wall paper, furniture, silver and other materials. All of this worked its way into the books and the periodicals. In fact, the first important and really an epoch marking book in the field, the classic *Georgian Period,* which deals with several periods falling in the time of several Georges, is itself a compilation from serially published material, and various periodicals have since then been among the chief defenders and exploiters, for the public good, of these Early American types which touch so many of the arts of the home and its embellishment. So that we now behold, grown to the proportions of real conviction, the first timid essays of a few pioneering writers and draftsmen, like Ware, Wallis, Bragdon, Soderholtz, Whitefield to mention but a few who proclaimed their faith, to prove at least in published form that there was true merit and unquestionable artistic calibre in the work of the Colonist, the patriot, and the citizen of young America.

Others were soon found to support the contention; the favor of architects, designers and collectors was gradually drawn to the banner, and many books as well as less pretentious studies saw the light. Not always deep or clear, not always correct or comprehensive, these volumes represented nevertheless an increasingly thorough examination of a province which now holds, for many, nothing less than fascination, and has in consequence been granted authoritative volumes comparable to those which have been the fruit of scholarly endeavor in other historic periods or stylistic manifestations of art.

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Realizing that this inviting field would claim an always growing portion of public as well as professional interest, it was deemed feasible to make, as a record, a fairly complete statement of the case in so far as this had found an outlet in print and picture. This was done in the pages of The Architectural Record, beginning in August, 1915, in two forms. First, under the title *Books on Colonial Architecture**, there was published a series of group reviews of the more important titles. Also, beginning in September, 1915, and after that sometimes synchronizing and sometimes alternating with the former, there was published a *Bibliography of the Literature of Colonial Architecture***. The latter was treated as a carefully classified index and the reviews in the former series were arranged to conform to the same geographic or material subdivisions. Both covered the whole field of architecture and of such of the decorative and industrial arts as had a distinct bearing and might be considered of pertinent interest for professional men, for cognoscenti and for cultivated laymen. Both series treated all matter published to the close of 1916. Subsequently there was issued for each a supplementary article including the publications of the year 1917.*** It is proposed in the present undertaking to present an inclusive bibliography listing all titles already published and adding all those which have appeared since the close of 1917, so as to bring the record to the end of 1925.

It will be noted that the title no longer includes the word Colonial. The change is made advisedly. Early American art is now subdivided into several periods of which only one may be correctly called Colonial, using the word quite accurately in the dictionary sense, so that despite the tradition and sentiment which cling to it, it can no longer be considered adequately descriptive in a serious record.

As to titles covered, emphasis is laid upon the principle that absolute or voluminous completeness is not in itself a proof of the value of a bibliography. The test of fairly permanent interest must control in the selection of entries. We regard American art in its earlier forms not with the adulation which sanctifies the antique, but with that sincere respect and admiration which recognize different degrees of merit in design, whether antique or new, and varying degrees of value in terms of archaeological significance. It is so, as well, in the books that describe these periods of our cultural beginnings which now loom so large as elements in the making of our cultural future. Thus many articles and some books have not been listed at all, for they add nothing to our knowledge of a subject which no longer brooks anything short of sincere study approached from a scholarly point of view. At the same time account has been taken of the reader who is breaking ground for himself and for whose purposes certain selected material of readily digestible texture has been included.

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The scheme of classifications is based upon a careful survey of the entire field of the literature of Early American architecture, including related minor arts, but excluding painting and sculpture, as distinct fields, and is arranged with an eye to its immediate utility as a ready source of information as to titles and subject matter. It will be noted that the method of arrangement is one calculated to bring together books or articles in accordance with their most direct appeal as to content. In the case of articles in periodicals such classification entails no difficulty whatever, for the reason that the space available for a single article is generally too small to warrant the consideration of matter related to more than one field. In the case of books, however, the problem of allocation of titles is a much more difficult task, chiefly for the reason that so many books, though bearing definite place names, as part of their titles, still treat of buildings of so many different kinds as to make their geographic grouping a useless method for our purposes. We do not, in other words favor here the ruthlessness of a numerical system of classification which arbitrarily puts Viollet-le-Duc's separately published article on construction under "general building construction," when the initiate is aware that its interest is medieval throughout and that it should, therefore, for utility's sake be put with "medieval architecture." Our titles appear then in the places dictated by their primary interests, and if the interest maintained is sufficiently general, especially as to building type, they have fallen logically in the leading "general" or inclusive class. Thus, for instance, Horace Mather Lippincott's *Early Philadelphia, Its People, Life and Progress,* will be found in this general class, while, on the other hand, Swepson Earle's *Maryland's Colonial Eastern Shore* falls within the Southern States Dwellings class in view of its predominant domestic interest.

**See* The Architectural Record, *from* vol. 38, no. 2, August, 1915, p. 281, *to* vol. 42, no. 3, September, 1917, p. 283.

***See* The Architectural Record, *from* vol. 38, no. 3, September, 1915, p. 382, *to* vol. 42, no. 2, August, 1917, p. 185.

****See* The Architectural Record, vol. 44, no. 1, 2, July and August 1918, pp. 85-90, 175-80.

It is obvious that space cannot be given to annals, chronicles and geographic or historic works whose chief appeal lies in the directions of sociology, science or political history. Although some titles will be found which are not distinctly architectural, these will be found to have a direct bearing upon the subject. In the same manner an occasional title may fall in point of time slightly beyond the limits of the period under discussion.

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Classifications that aim to arrange kinds of human interest—and art is one of the chief human interests—can never be made satisfactory for all that use them, for the reason that too many things are known by more than one name, or are felt in more than one way. To be finally good and workable a classification must be rigidly arbitrary; otherwise it can never be detailed. But to be humanly interesting a classification must be in some degree uncertain and elastic and allow for the eternal relativity of things. And that degree of allowance it makes is also the degree in which it ceases to be an ideal classification. All of which means that our Early American Bibliography can be only as good as necessary to be as useful as possible, but not in any sense ideal at the expense of practical utility. For the ease with which one may classify mechanical devices does not apply to books on a formative type of art, expressing vividly what may be termed the growing pains of a nation.

A bibliography is somewhat like a ship under headway, equipped for service, supplied with needed material and instruments to gauge speed and course, but port cannot be reached without intelligent use of all these facilities. And in the running of the ship the master has at his command not only knowledge and purpose, but also imagination. The dangers which are not charted may be suspected and therefore the more easily conquered. And, finally, to do its work properly, the ship carries only essentials and each has its place. So in the preparation of this bibliography, the reader's imagination has been considered by the editor as an asset in his work. Cross references have not been resorted to, and he who is interested in Phyfe furniture will see his quarry not only under furniture, but will remember that biography may also be a possible source. There is no field of human effort or interest which can dispense with imagination and succeed; it will be the real test of value for these classifications if that quality, frequently requisitioned, serves to make out of dry rubrics of words and figures an instrument of current usefulness.

Richard F. Bach.

(Prices quoted in the following Bibliography are correct to our best knowledge, but readers are referred to the publishers on this matter.)

OUTLINE OF BIBLIOGRAPHY AND INDEX OF CLASSIFICATION

- I. GENERAL WORKS
- II. CHURCHES
- III. DWELLINGS
  - 1. General
  - 2. New England States
    - a. Region as a Whole
    - b. Separate States or Groups of States
    - c. Separate Cities, Localities, or Individual Houses
  - 3. Middle States
    - a. Region as a Whole
    - b. Separate States or Groups of States
    - c. Separate Cities, Localities, or Individual Houses
  - 4. Southern States
    - a. Region as a Whole
    - b. Separate States or Groups of States
    - c. Separate Cities, Localities, or Individual Houses
- IV. PUBLIC AND SECULAR BUILDINGS
- V. ALLIED (DECORATIVE, INDUSTRIAL) ARTS
  - 1. General
  - 2. Furniture and Furnishings, Interiors, Woodwork
  - 3. Glassware
  - 4. Metalwork
  - 5. Pottery
  - 6. Silver and Pewter
  - 7. Textiles
- VI. BIOGRAPHY
- VII. BIBLIOGRAPHY
- VIII. PERIODICALS
  - 1. General Articles, (and miscellaneous articles not covered in sections following)
  - 2. Churches
  - 3. Dwellings
    - a. New England States
    - b. Middle States
    - c. Southern States
    - d. Central States
  - 4. Public and Secular Buildings
  - 5. Architectural Details
    - a. Doors, Doorways, Fireplaces, Shutters, Stairways, Windows, etc.
    - b. Fences, Brickwork, Stonework, etc.
  - 6. Allied (Decorative, Industrial) Arts
    - a. Furniture and Furnishings, Interiors, Woodwork
    - b. Glassware
    - c. Metalwork, Hardware, Lighting Fixtures
    - d. Pottery
    - e. Silver and Pewter
    - f. Textiles
    - g. Wall Papers
    - h. Miscellaneous
  - 7. Biography
  - 8. Bibliography

EARLY AMERICAN ARCHITECTURE AND THE ALLIED ARTS. A BIBLIOGRAPHY

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a. Region as a Whole.

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Porter, Edward G. Rambles in Old Boston, New England. Large octavo; pp. xviii+437, ill. by George R. Tolman. Boston; Cupples & Hurd; 1887. $6.

Selected Interiors of Old Houses in Salem and Vicinity. Edited and published with the purpose of furthering a wider knowledge of the beautiful forms of domestic architecture developed during the time of the Colonies and the early days of the Republic. Half title: The Monograph Series on Subjects Pertaining to Architecture and Allied Interests. Small quarto; pp. 55, ill. Boston; Rogers & Manson Company; 1916. $1.

Sturgis, R. Clipston. The Architecture of Portsmouth. Being one of twelve articles gathered together in "The Portsmouth Book." Quarto; pp. x-xx, ill. Boston; Ellis; 1912. Rare.

Tolman, George R. Twelve Sketches of Old Boston Buildings. No text, 12 plates, each preceded by a folded descriptive broadside. Boston; privately printed; 1882. Rare.

Whitefield, E. Homes of Our Forefathers in Boston, Old England and Boston, New England. From original drawings. Large octavo; pp. 84+65 unnumbered plates, of which 41 concern Boston, New England. Boston, Mass.; Damrell & Upham; 1889. Rare.

III. DWELLINGS (Cont'd)

3. Middle States

a. Region as a Whole.

Nothing thus far published covers the general district of the Middle States. Reference is made, however, as of possible assistance, to the following:

Embury, Aymar: The Dutch Colonial House, Its Origin, Design, Modern Plan and Construction, Illustrated with Photographs of Old Examples and American Adaptations of the Style (New York; McBride, Nast and Company; 1913. pp. iv+108, ill. $3.50); and Saylor, Henry H., editor: Architectural Styles for Country Houses, the Characteristics and Merits of Various Types of Architecture as Set Forth by Enthusiastic Advocates (New York; McBride, Nast and Company; 1912; pp. 124, ill. $3.50). Both of these are in large octavo and appear under the half title: Country House Library, a Series of Architectural Books for the Layman. Very good in this connection is also the book by Herbert Clifton Wise and Ferdinand H. Beidleman: Colonial Architecture for Those About to Build, Being the Best Examples, Domestic, Municipal and Institutional, in Pennsylvania, New Jersey and Delaware, with Observations upon the Local Building Art of the Eighteenth Century, with 207 ill. (Philadelphia; The J. B. Lippincott Company. 1913. pp. 269, ill. Crown octavo. $7.50.)

b. Separate States or Groups of States

Eberlein, Harold Donaldson. Manors and Historic Houses of the Hudson Valley. Crown octavo; pp. 328, ill. Philadelphia; The J. B. Lippincott Company; 1924. $12.50.

Hammond, John Martin. Colonial Mansions of Maryland and Delaware. Octavo; pp. xiii +304, 65 ill. Philadelphia; The J. B. Lippincott Company; 1914. Out of print.

Mills, W. Jay. Historic Houses of New Jersey, with numerous photogravure illustrations from drawings by John Rae and from photographs and rare prints. Crown octavo; pp. 15+348, 19 pl. Philadelphia; The J. B. Lippincott Company; 1902. $5.

Wharton, Anne Hollingsworth. In Old Pennsylvania Towns. Crown octavo; pp. 352, ill. Philadelphia; The J. B. Lippincott Company; 1920. $6.

c. Separate Cities, Localities, or Individual Houses

Cousins, Frank & Riley, Phil M. Colonial Architecture of Philadelphia. Large octavo; pp. xix+248, 95 pl. Boston; Little, Brown & Company; 1920. Out of print.

Dean, Bashford and Welch, Alexander McMillan. The Dyckman House, built about 1783, restored and presented to the City of New York in MCMXVI. Octavo brochure; pp. 47, ill. New York; privately printed, 1916.

Ditmas, Charles Andrew. Historic Homesteads of Kings County. Quarto; pp. 120, 20 pl. Brooklyn; N. Y.; C. A. Ditmas; 1909. $5.00.

Eberlein, Harold Donaldson and Lippincott, Horace Mather. Colonial Homes of Philadelphia and Its Neighborhood. Octavo; pp. 365, 72 ill. Philadelphia; The J. B. Lippincott Company; 1912. Out of print.

Faris, John T. Romance of Old Philadelphia. Octavo; pp. 336, ill. Philadelphia; The J. B. Lippincott Company; 1918. $5.

Gerard, James W. The Old Dutch Streets under the Dutch. A paper read before the New York Historical Society, June 2, 1874. Octavo brochure; pp. 52. New York; F. B. Patterson; 1875. No longer available.

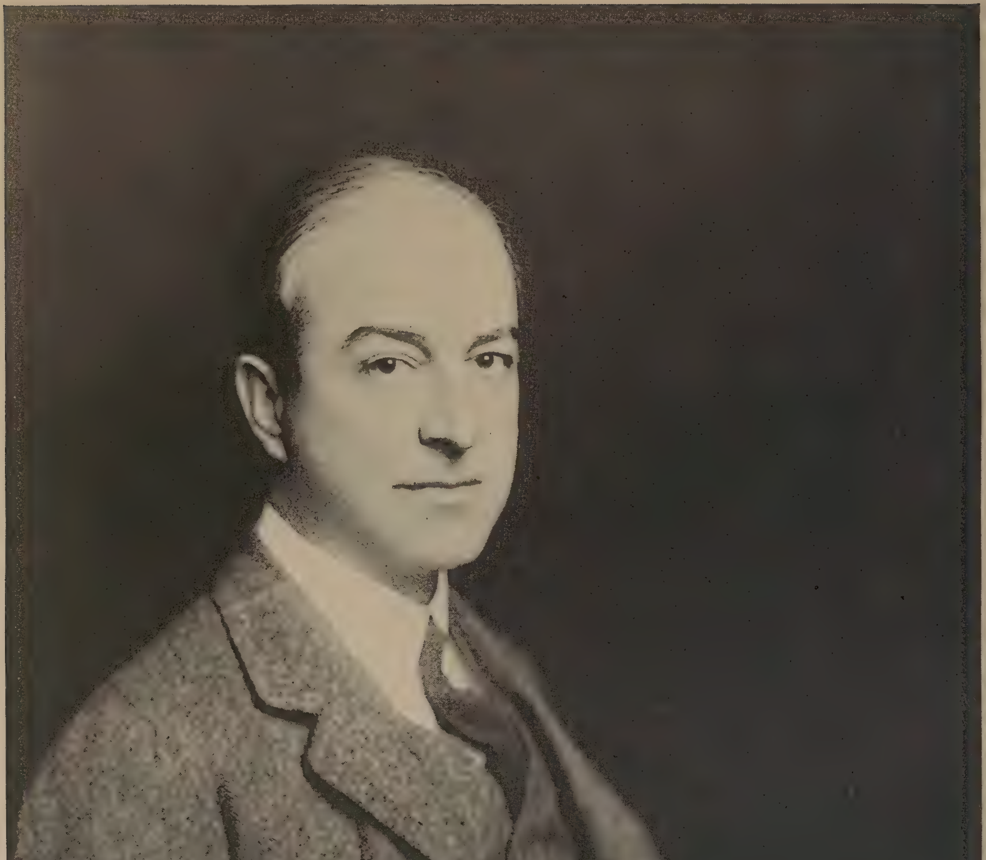
Goforth, William Davenport and McAuley, William J. Old Colonial Architectural Details in and Around Philadelphia. Scaled and Measured Drawings. No text; pl. 50. New York; William Helburn; 1890. $12.

Hall, Edward Hagaman. Philipse Manor Hall at Yonkers, N. Y. The Site, the Building and Its Occupants. 12mo; pp. 225, 14 pl. New York; American Scenic and Historic Preservation Society; 1912. $0.75.

Shelton, William Henry. The Jumel Mansion, being a full history of the House on Harlem Heights built by Roger Morris before the Revolution, together with some account of its more notable occupants; with illustrations. Small quarto; pp. xii+257, ill. Boston; Houghton, Mifflin and Company; 1916; $10.00. Now out of print.

Westcott, Thompson. Historic Mansions and Buildings of Philadelphia, with Some Notice of Their Owners and Occupants. Large octavo; pp. 528, 1 pl. Philadelphia; 1877. Out of print.

(To be continued in the April issue)



BURT LESLIE FENNER

(1869-1926)

BURT LESLIE FENNER—AN APPRECIATION

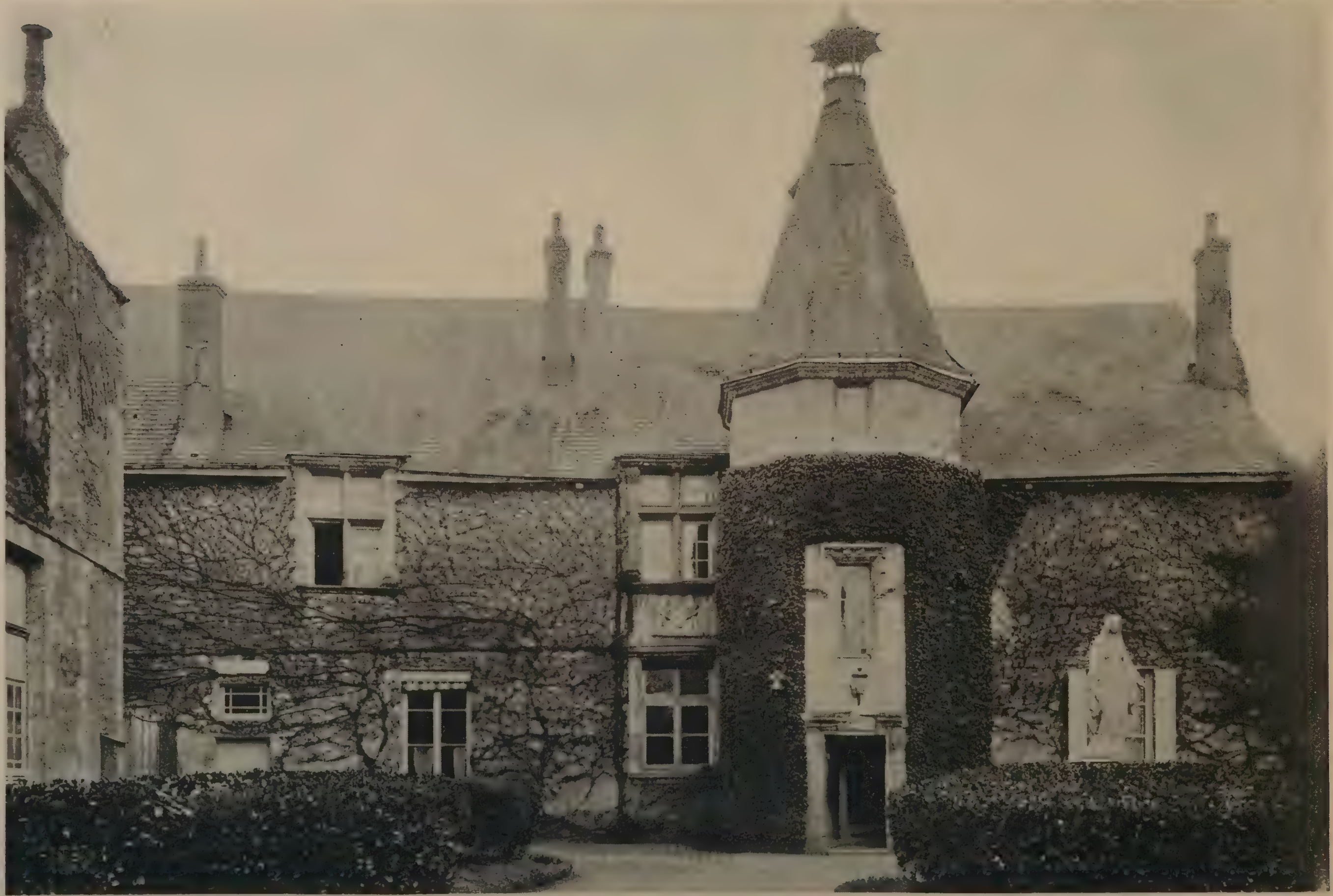
About thirty-five years ago there was still standing at the corner of Fifth Avenue and Twentieth Street an old brownstone house, a relic of the times when lower Fifth Avenue was a fashionable place to live in. The people who had built it were gone, just as the people in other houses in the street had gone, and business had crept in, around the corner from Twenty-third Street; but the Avenue still preserved to a great extent its simple and eminently respectable character. The Flatiron Building had not been built, the Fifth Avenue Hotel was still a hotel, and Diana on the tower dominated Madison Square. People who had business there, walked, or came in the occasional horse-drawn omnibus or in hansom cabs; there was no jam of motors, no crowds of pushing, gesticulating aliens.

From the Benedict in Washington Square up to Twenty-third Street there were a number of architects' offices, and in the brown-stone house on the corner was by far the biggest and most important office, that of McKim, Mead and White. It was even then a very famous office; the members of the firm were not business men but were architects, and in the prime of life; a great deal of work was done, but it was done easily and in a professional way; the draftsmen who had charge of important work were not mere machines, they had a surprising amount of responsibility thrust on them, and the high quality of the work done by the firm was a reflection of the seriousness with which they accepted this responsibility. They were a grand lot, those draftsmen in the old office, Kendall, Dicky Hunter, Harry Bacon, Weeks, Phil Sawyer, Magonigle, Ross, York, Richardson, Van der Bent, Crow, Moses, Victor Von Musits and fifty others. And among them was a slender, dark-haired young man who had come down from Rochester just three weeks before I entered the office. He had had some little experience in architectural work up the State, drew pretty well, and knew quite a little of the practical side of small house construction, and on account of this knowledge was much in demand by those of us who had small houses to do, which we were not supposed to do, but which the firm knew that we did, at night generally. Most of our little houses would have been little tragedies if it had not been for the practical common sense of Burt Fenner—and I think that expresses pretty well Burt's life—practical common sense. It's a great thing, really, and a thing without which no architecture, no business, no man, can be successful—practical, common sense—and few have it.

The years went on and the office changed. Some of us left to start offices of our own, some died, and some went into other businesses, but Fenner stayed; the firm could not get along without him. More and more he gave up the work of the drafting room and did what he was best fitted to do; the practical, the business side of the great office. And then he became active in the American Institute of Architects; he was a much sought member of committees; when others failed, he became the best Secretary the Institute ever had, was President of the New York Chapter, became interested in the Building Trades committees, and during the war served his country well in Washington at the head of the Housing Bureau. He had a good presence and spoke well, and whenever there was anything to be done for the advancement of the profession, or for the good of the building industry, or for humanity in general, Burt Fenner could always be counted on to help, and generally to lead. He did much in his professional life.

Thirty-five years! It's a long time as you look back, but not long enough to do all that Burt could have done; and in all that time, in all the problems encountered in his professional life, in all his struggles in the Institute, and in his work in Washington and for the Building Trades, I don't think Burt Fenner ever did a thing that was mean or ever met a man who did not become his friend.

Egerton Swartwout.



East Front
LA MAISON DE DUNOIS, BEAUGENCY, FRANCE

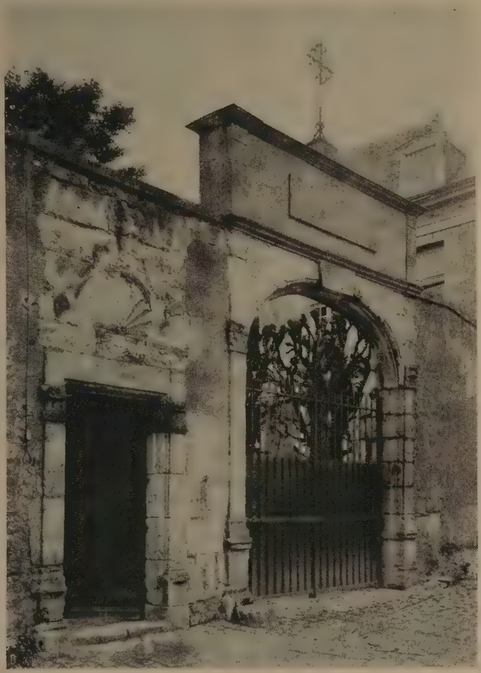
The FARMSTEADS *and* SMALL MANORS OF FRANCE

By

Harold Donaldson Eberlein, Roger Wearne Ramsdell
and Leigh Hill French, Jr

PART IV. LA MAISON DE DUNOIS, BEAUGENCY

THE LITTLE TOWN OF Beaugency near Orléans, where Joan of Arc won a victory over the English army in 1429, is full of enticements and rewards for the student of French architecture who is willing to spend a few hours there in a leisurely ramble with a notebook, exploring where fancy or chance may lead. It is safe to follow any and every turning, for on every hand will be found something worth investigating. Beaugency is a very ancient town and, from the Middle Ages down, has treasures in store for those who have eyes to see.



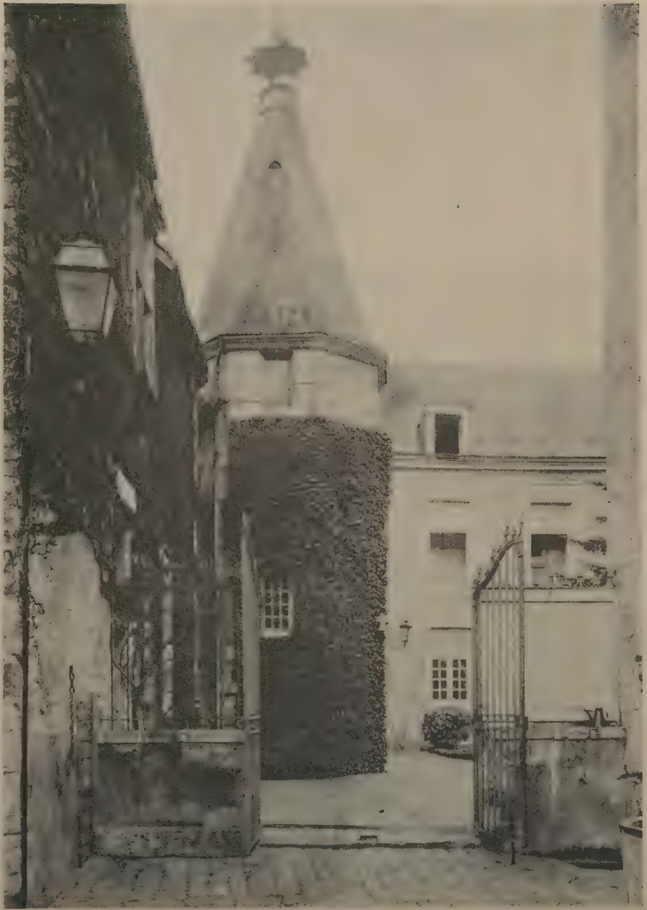
Gateway
LA MAISON DE DUNOIS, BEAUGENCY

And amongst all Beaugency's treasures, one of the rarest is the building called La Maison de Dunois, now used as the Hospice de Ville, an early French Renaissance structure dating from the fore part of the sixteenth century. It is instinct with all the elegance and fresh originality that characterized the first efflorescence of the newly-arrived Italian mode on French soil.

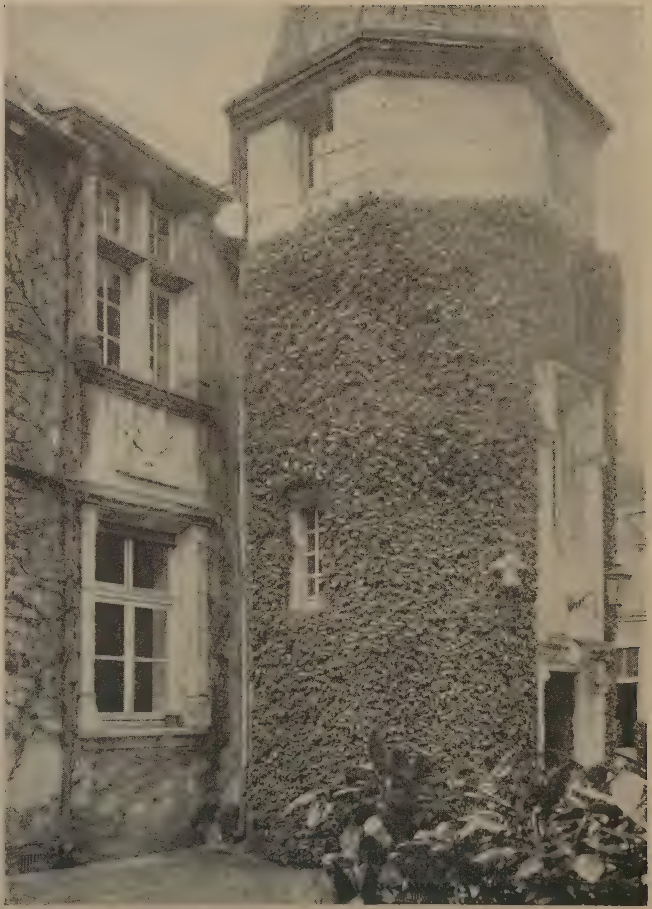
The Maison de Dunois is not a large house, as can readily be seen by a glance at the accompanying illustrations. The thick masonry walls indicate the interior system as it existed when the structure was first built, when it had three large rooms to each floor with winding staircase in the octagonal tower projecting from the façade—a device reminiscent of the more pretentious approaches to the upper floors at Blois and other places not far distant from Beaugency. The adjacent buildings, which now form parts of the Hospice, are all of later erection.

The gateway, by which one enters from the street, is co-eval with the house, as we gather from the identity of the masonry and the carved detail. The ancient enclosure thus defined was not a garden but an open courtyard giving ample space for the wonted gatherings of huntsmen and their attendants when the house was a hunting lodge, as local history records that it was at first.

The walls are built of a mellow, creamy limestone quarried in the vicinity, which lent itself kindly to the fashioning of the delicate mouldings and carved enrichments that bear such striking testimony

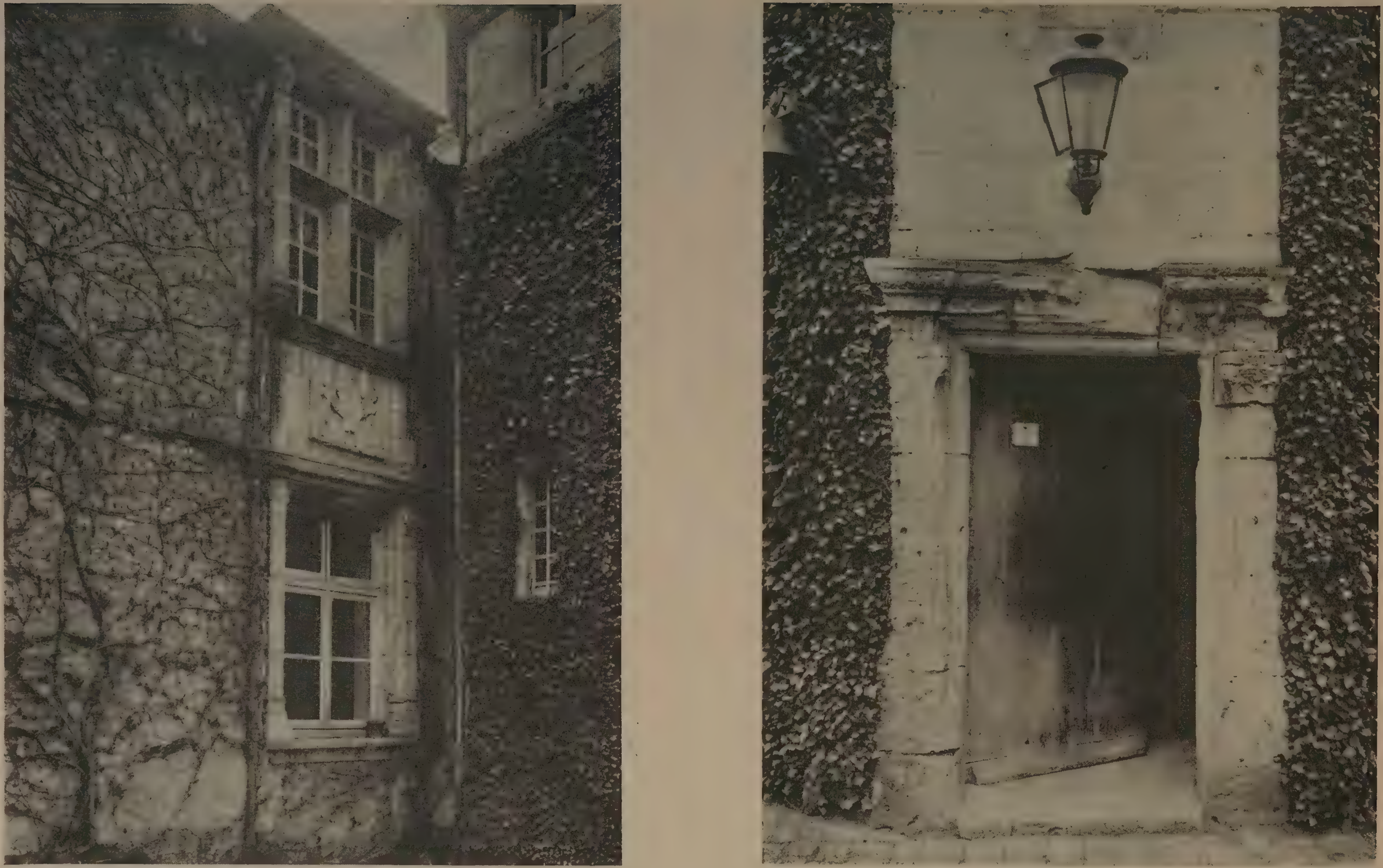


The Octagonal Stair Tower



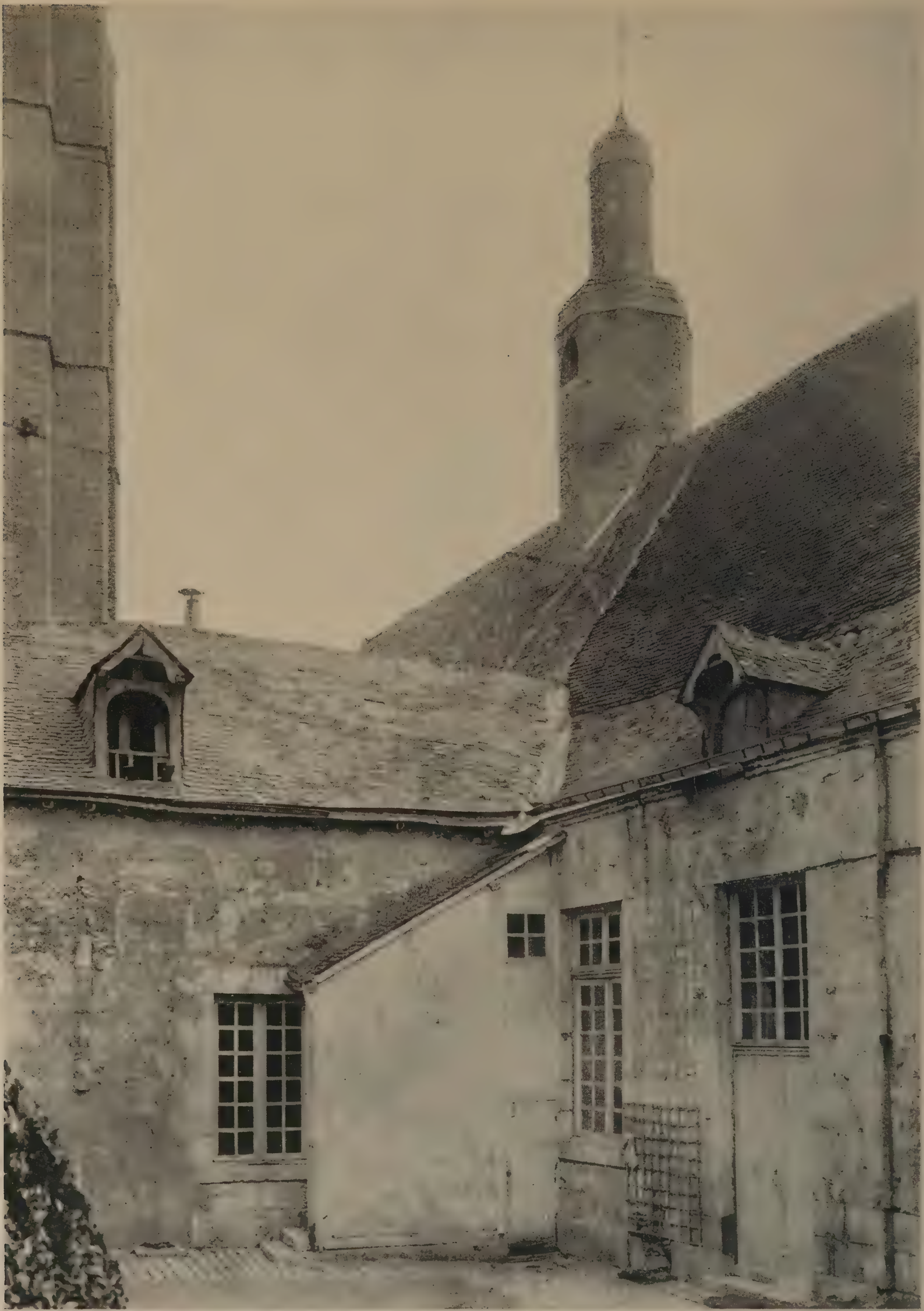
Detail of Octagonal Stair Tower

LA MAISON-DE DUNOIS, BEAUGENCY, FRANCE

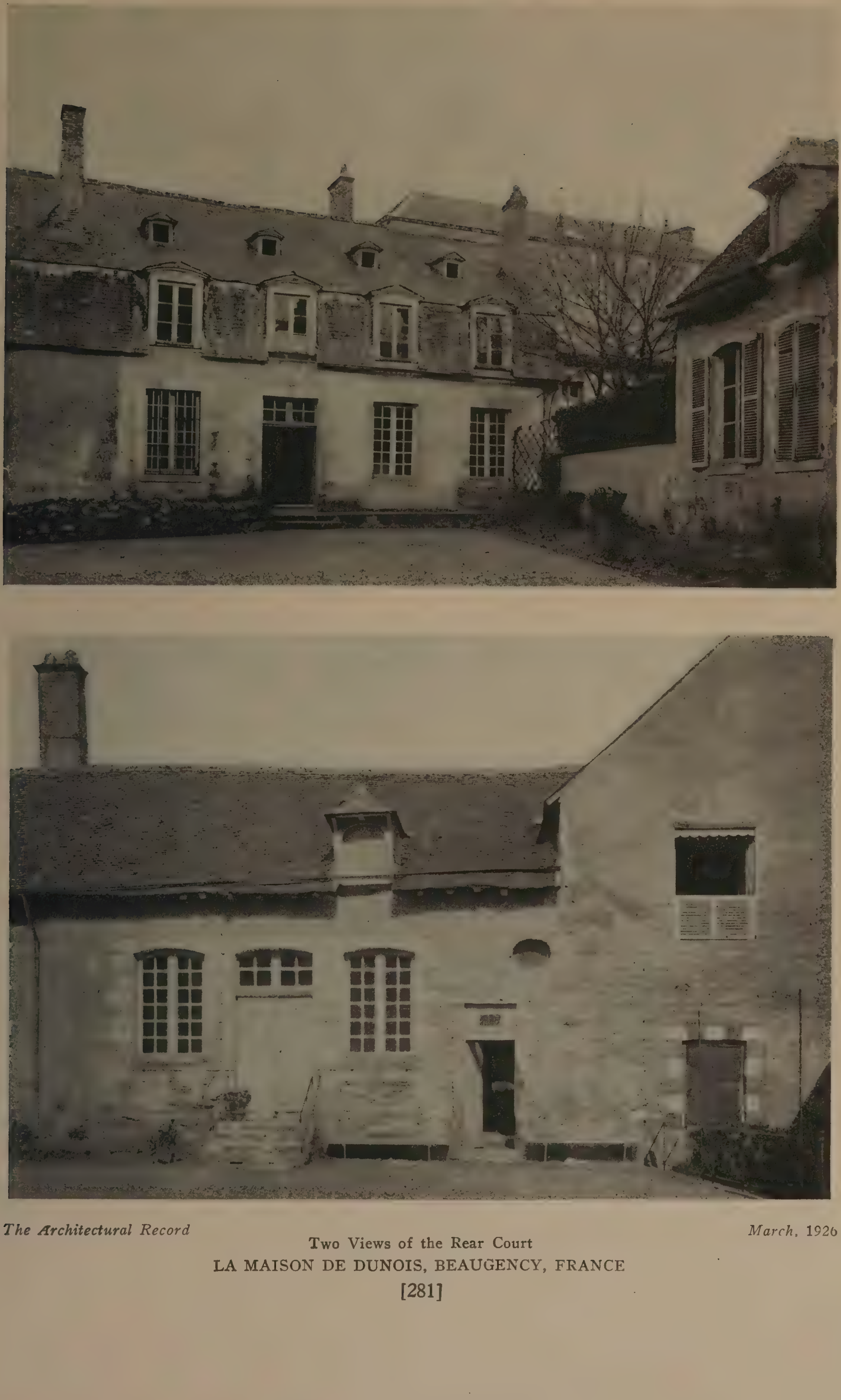


Window Detail Doorway

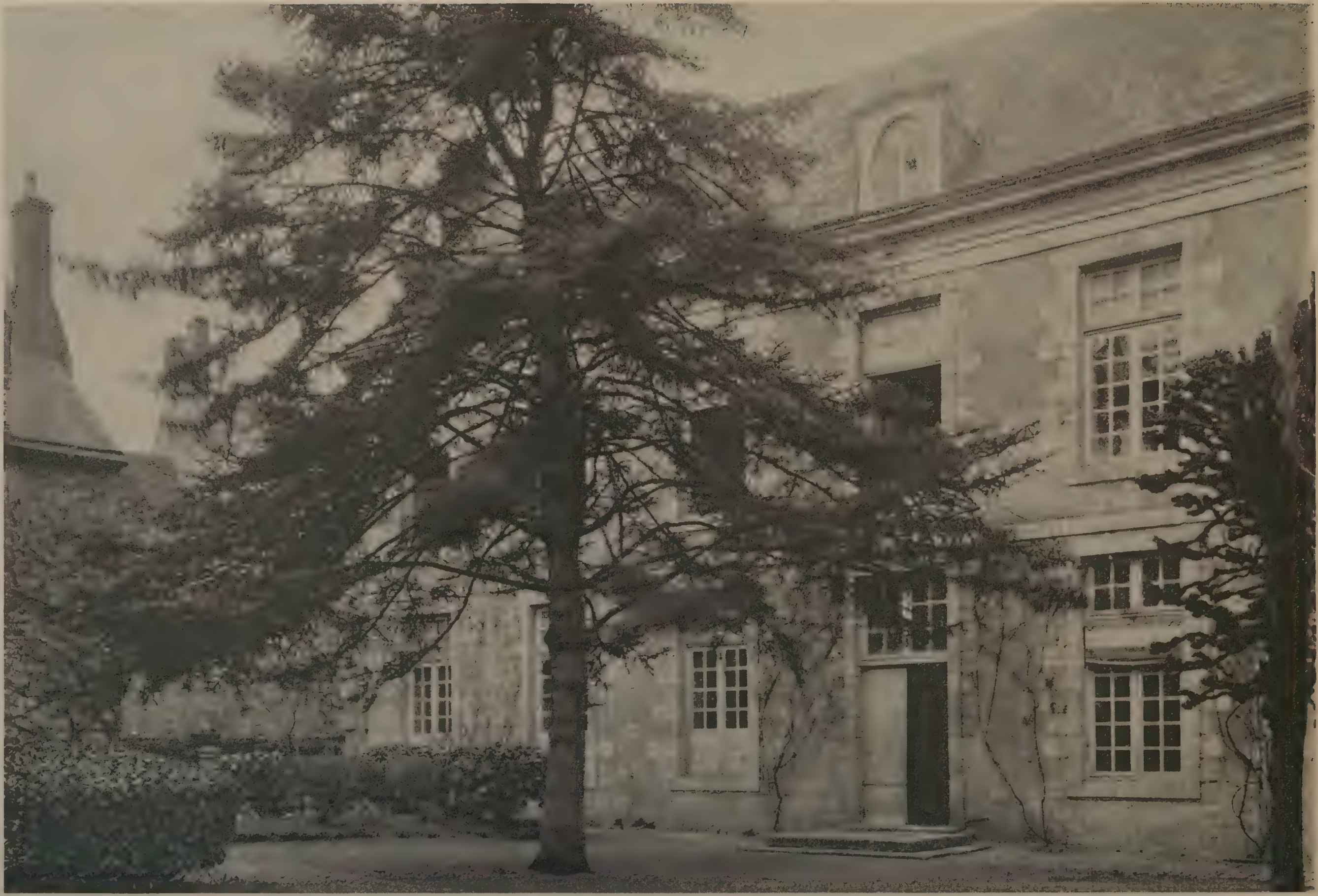
LA MAISON DE DUNOIS, BEAUGENCY, FRANCE



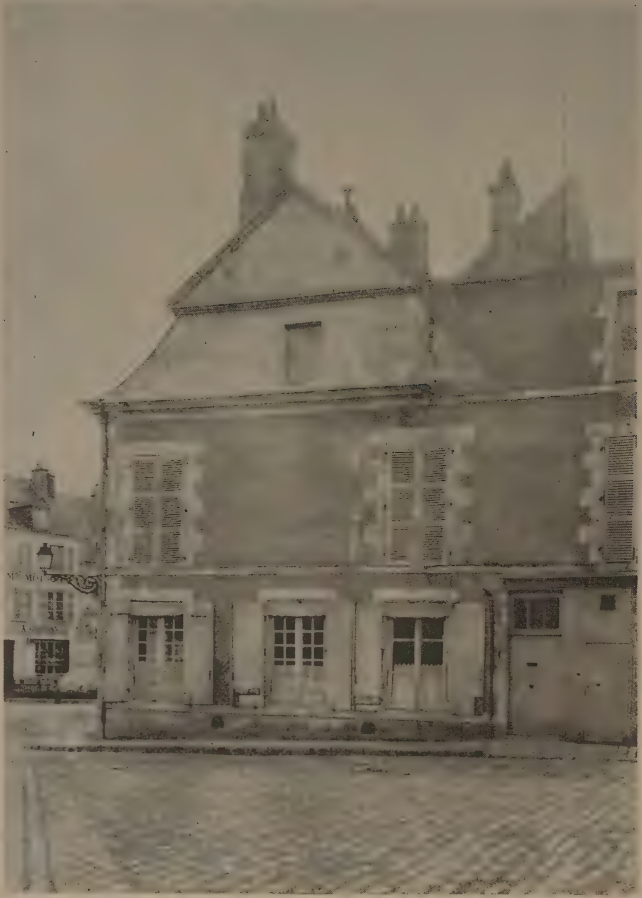
Stair in Back Court
LA MAISON DE DUNOIS, BEAUGENCY, FRANCE



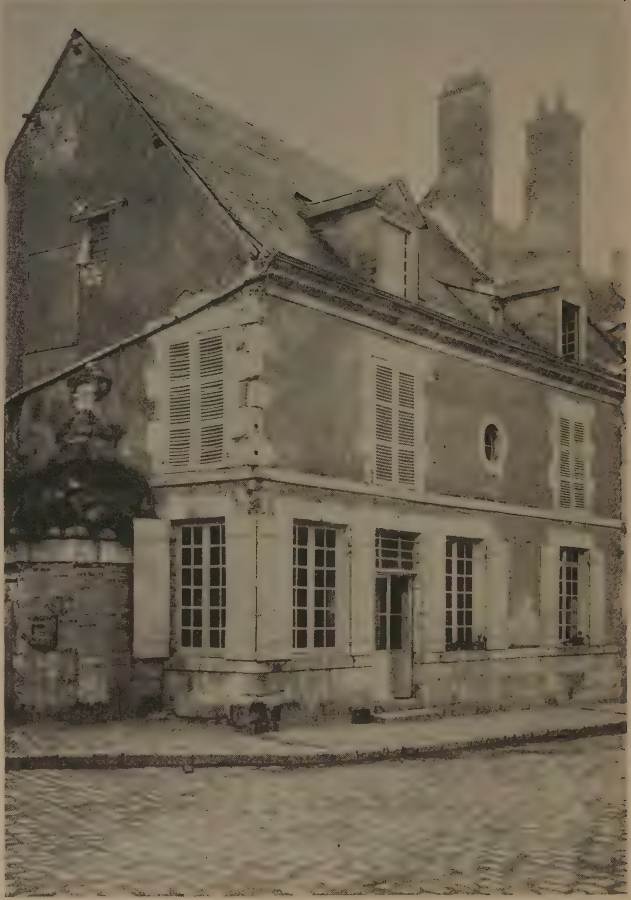
Two Views of the Rear Court
LA MAISON DE DUNOIS, BEAUGENCY, FRANCE



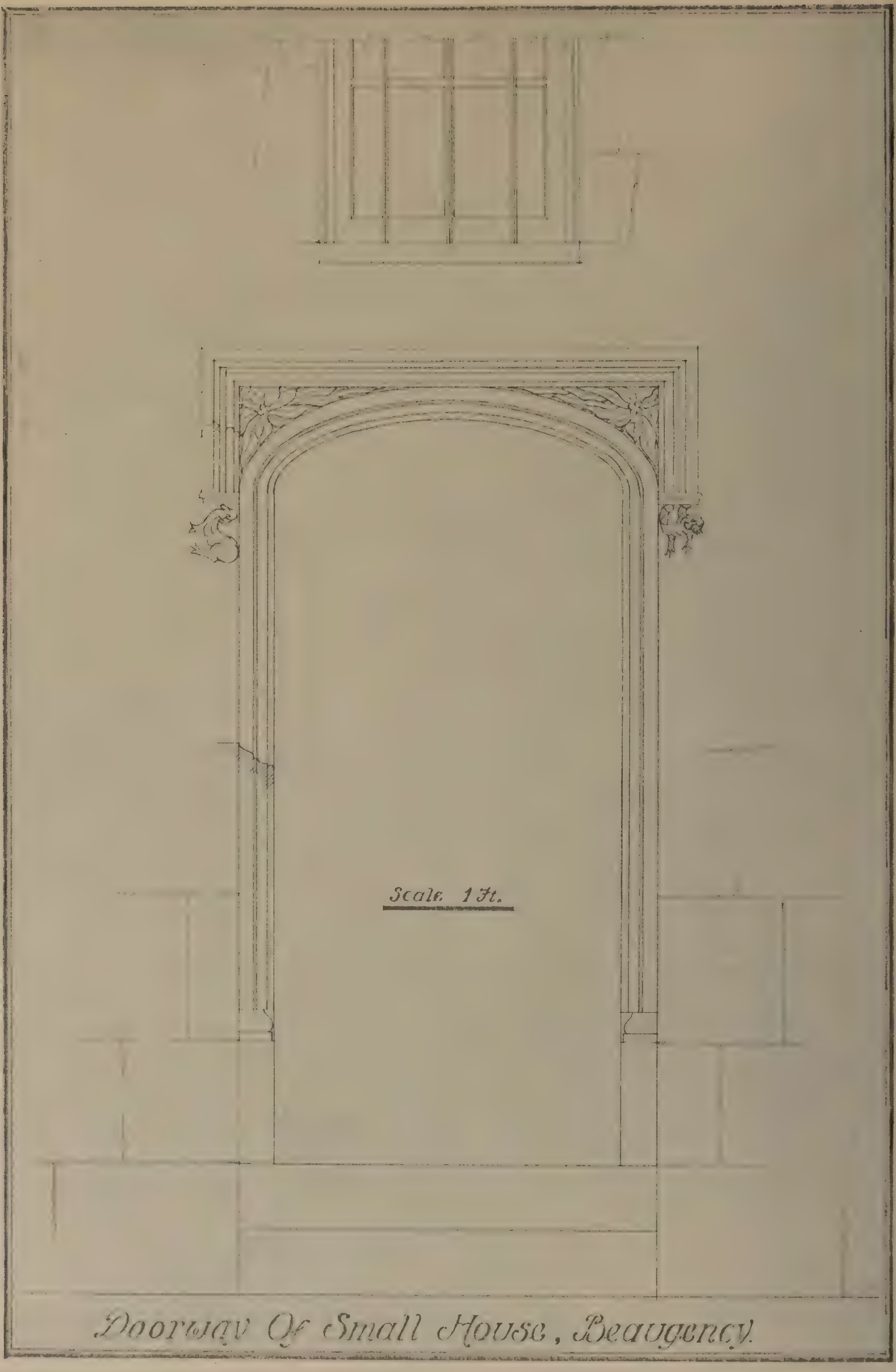
North Side of Forecourt
LA MAISON DE DUNOIS, BEAUGENCY, FRANCE



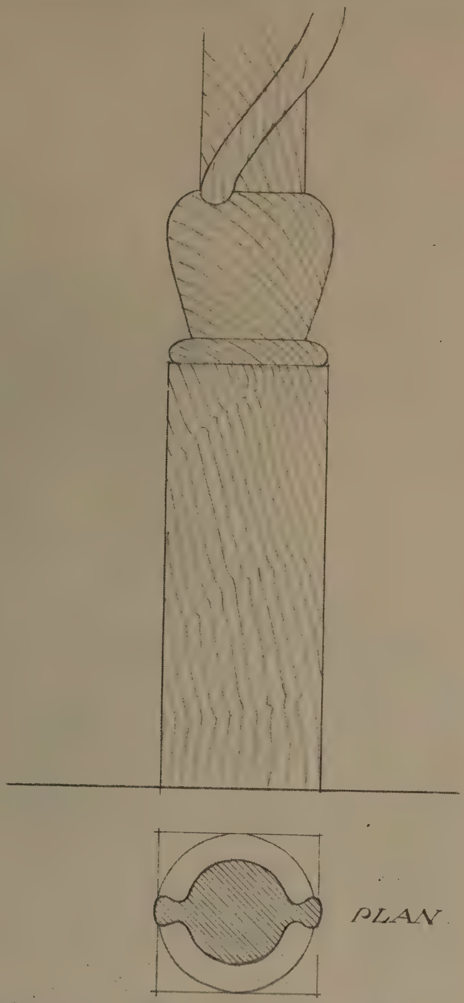
North End of Small House, Beaugency



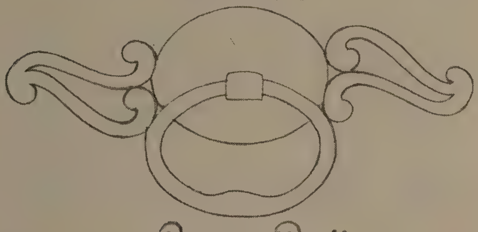
South Front of Cobbler's Shop, Beaugency



Doorway Of Small House, Beaugency.



Newel, House at Beaugency

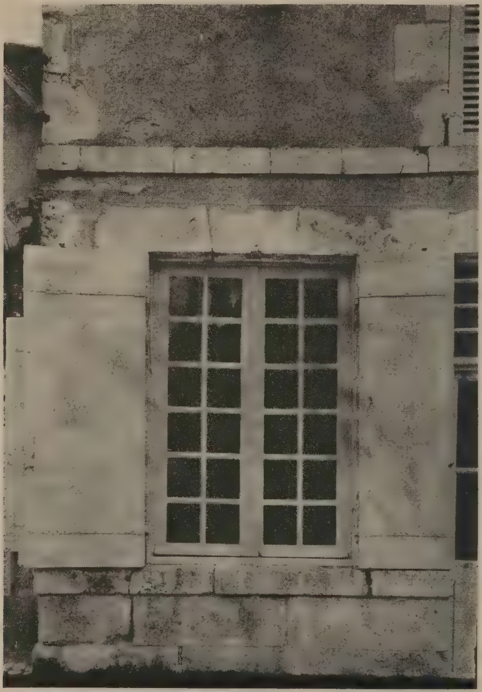


Door Pull
Château De Pont De Bripues

to the transition from late Gothic methods to Classic forms of expression. One hesitates, uncertain whether to speak of "pilasters" or "engaged columns" that adorn the doorway and whether to refer to stopped "chamfers" or stopped "orders," so curiously are Gothic and Classic details blended. At all events, the intermingling is so pleasant and so ingeniously managed that we cannot but accord it our admiration for its freshness and fearless spontaneity. The carving is exquisitely rich and graceful, and in this connection the floriated string course, rising label-wise over the central window in the staircase tower, deserves close scrutiny as do also the egg and dart course of the moulded tower cornice and several of the details that embellish the windows. Two of the monial windows of the upper floor retain all their original members, though of course the ancient glazing has long since disappeared. Elsewhere, with the exception of those in the stair tower, the windows have suffered mutilation and consequent loss of character.

The roof is covered with small, thin slates and indicates, albeit in a very restrained and decorous manner, the ingenuity and fanciful inventiveness displayed by the slate-roofers of France, a race who lost none of their cunning until the stupid taste of the nineteenth century set it in abeyance.

A few of the details taken from the most ordinary dwelling houses, scattered here and there through Beaugency, are given in company with the illustrations of the Maison de Dunois and are in earnest of what awaits the searcher in this and other little towns that dot the region.



Window Detail
THE COBBLER'S SHOP, BEAUGENCY

BOSTON DRY POINTS

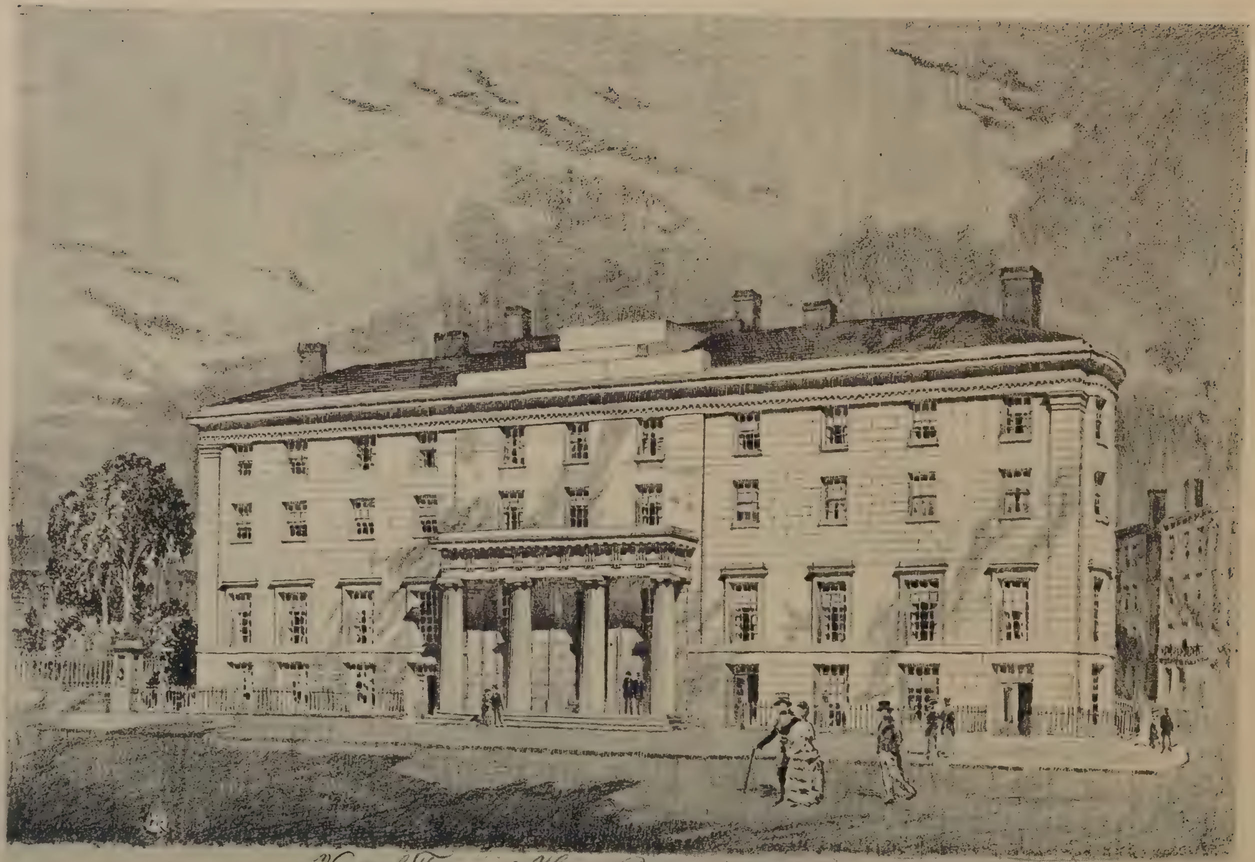
By
Hubert G. Ripley

III. The Old Tremont House

In the minds of the architects and draughtsmen of Boston in the '80s and '90's, the Old Tremont House is closely associated with the Boston Architectural Club. The cornerstone of this famous hostelry was laid with appropriate ceremony on July 4, 1828, and the hotel formally opened in October, 1829. This was the pioneer first class hotel of America in much the same way that the Boston Architectural Club was the pioneer association of draughtsmen, though the hotel managed to exist for about sixty years without the latter. It was in the mellow days of the hotel's Autumn that the lusty young organization found shelter under its hospitable wing. The rich and fruity background of a long and honorable career formed a sympathetic aura for the sprightly souls who founded the Club.

Easter Card—drawn to commemorate the return of Louie Boynton from Foreign Parts by his friends of the Architectural Club. The action is spirited.

The first quarters of the Architectural Club were in the fourth and fifth stories of an old building on Hamilton Place, just off Tremont Street opposite Brimstone corner. A few years later the Club moved to Tremont Place, which was the service yard of the Tremont House. The dormer windows of the Hotel were on a level with and opposite to the windows of the Club, and the younger members used to wave friendly *calques* to the chambermaids in their garret. Davey Goodrich was our authority in these matters, as well as in the compounding of a mint julep, for which the Tremont House bar was famous. Davey was tall, handsome and dark, endowed with all the courtly graces. He used to wear a beautifully trimmed Vandyke beard and was that rare type of man not only extremely popular among his fellows, but highly remarked by the *lúcciole*. There was always a keg of beer on club nights and Davey and Schiller used to sing duets as long as the beer lasted. Schiller was tall and fair with a flaxen beard trimmed squarely and parted



View of Tremont House, Boston. from a Lithograph. Published by Samuel Walker.

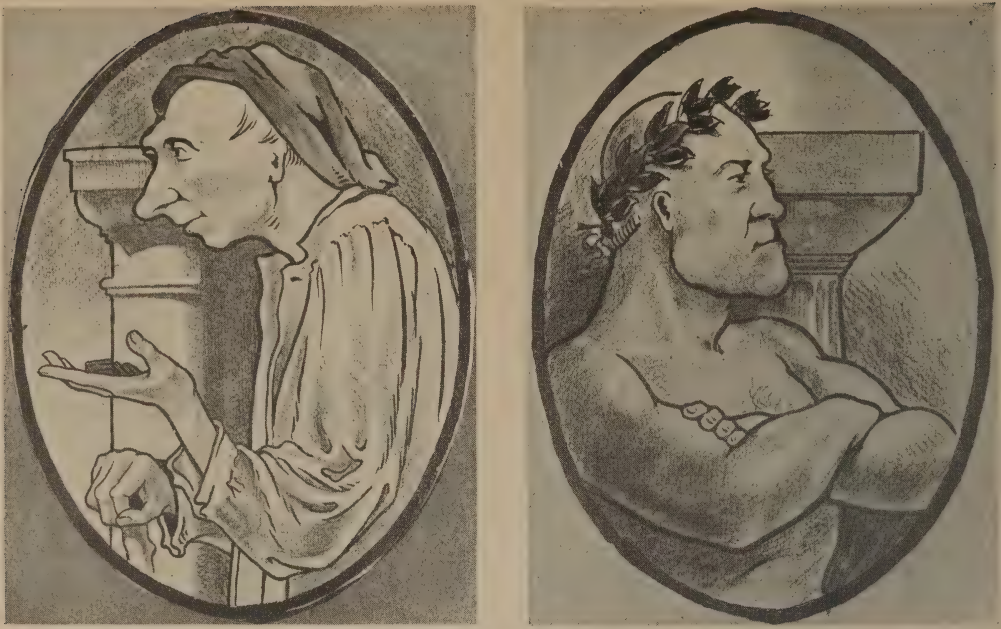
Drawing by Hubert G. Ripley

in the middle in the style affected by certain statesmen. We used to listen eagerly to Schiller's descriptions of Munich beer and Berncastler Doctor, and how he once drank a bottle of Rudesheimer Rothenberg, (we haven't seen a wine list for so long that we aren't sure of our spelling). One of Schiller's favorite songs was "My Wife, my Maid, and I," which was a classic for those days. When Harry Pratt first heard it he narrowly escaped hysteria, and had to be pounded *vi et armis* to bring him around.

On the nights when there was a meeting at the Architectural Club, a half dozen or so used to gather at the Tremont House café shortly after five for the usual preliminaries, and there, seated at tables, discussed at length many weighty matters. Sometimes, if the speakers at the Club were dry or prolix (for what organization does not find difficulties in always providing an interesting programme?) we would forget to attend the meeting at all, or until it was all over, when we usually strolled across to see if there was anything left in the keg. The entertainment at the Tremont House was so bountiful, generous, and delightfully served that it was hard to break away. There is still preserved the bill of fare when the Hotel was first opened in October 1829. It was run on the American Plan, and one could have the whole or any portion of the impressive list of viands, together with lodging, for $1.50 a day; $2.00 a day included a parlor as well as bed room. The bill included Soups; Terrapin and Julienne; Fish, Cod, Bass, Trout, Haddock, Terrapin and Blackfish; Boiled, Chicken, Turkey, Mutton, Ham and Veal; Removes, Chicken Salad and Vol au Vent aux Huitres; Roast, Beef, Mutton, Chicken, Duck, Partridge, Plover, Quail, Woodcock, Mongrel Geese and Turkey; Sweets, Pastry, Pudding, Jelly, Blanc-mange and Meringues *à la crême;* Dessert, Sickle Pears and Grapes.

Our first visit to the Club was when it was in Hamilton Place. The steward, a very important person, was an Englishman named Morris, who made everybody feel that he was his best friend, and never failed to borrow $2.00 as often as one would stand for it. Two dollars is somehow a sum that an architect or draughtsman usually has in his pocket, if he has any money at all, and as they are an easy, care free lot, open hearted and generous to a fault, Morris was able to do very well during his incumbency. Not that it was not well worth the investment, the pleasure of his conversation for a half hour or so was payment enough. When the first minstrel show was presented, his activities were unceasing and his assistance invaluable, even if at times somewhat embarrassing. Davey Goodrich and Eddie Hoyt were the leading spirits in the production which followed the conventional line of the time. Eddie Maher played a prominent part in the Olio which wound up the show, and gave an especially fine interpretation in the Garden of Eden scene. Tim Walsh, Jud Wales and Dwight Blaney were not in the cast, but occupied prominent seats in the front row with the avowed intention of mixing things up. Before the curtain rose, however, Eddie Hoyt, who had got wind of their scheme, appeared before the footlights and talked to them so severely and so drastically, with such a stern and indomitable mien, that by sheer force of will, he completely cowed them so that they gave no further trouble. Eddie doubtless discovered this secret power at that early date for they say that he owes a measure of success in his chosen profession to this cogency with building committees and presidents of large corporations.

Clarence Blackall was the prime mover and first president of the Architectural Club and to him a generous measure for its success in its early days should be given. George Newton was secretary and made a very strong impression on us the first time we saw him. Students of calæsthetics would have delighted in his classic profile and leonine locks, which at a very early age were liberally sprinkled with silver. George was, and still is for that matter, one of the very best men



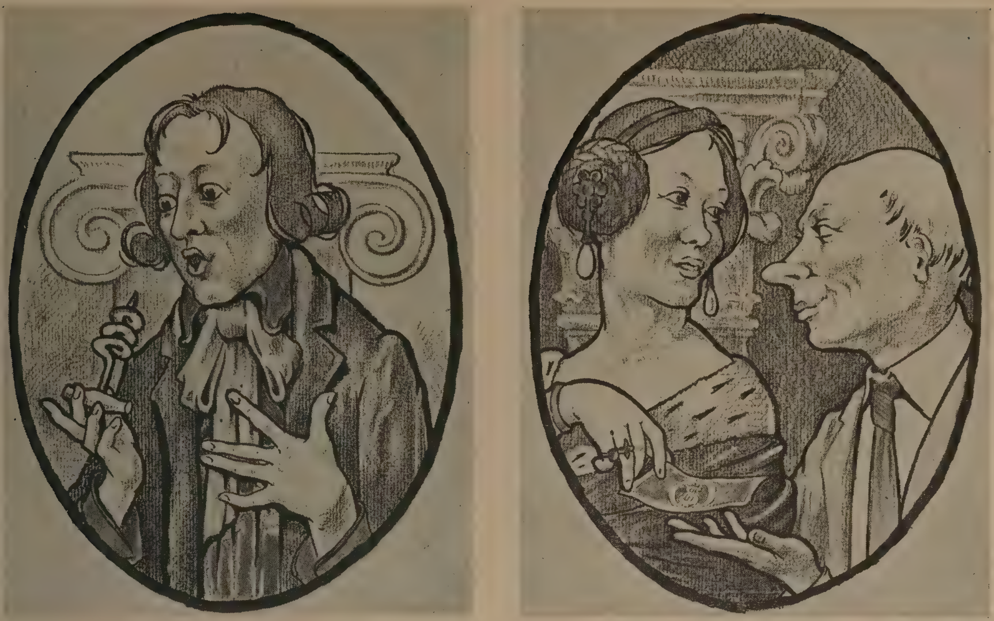
TUSCAN DORIC

Cartoons by A. B. Le Boutillier for the leaded and painted glass window at the end of the Great Hall in the Boston Architectural Club, 16 Somerset Street.*

Peabody ever trained. Occasionally George would join us at the Tremont House where he would recall some of the noted events that happened in the old building. No hotel of its time could boast a prouder history, or a more noted array of distinguished guests during the nearly seventy years of its existence. Daniel Webster used to pace its corridors in forensic fury while composing some great speech; Edward Everett, Peter C. Brooks, Andrew Jackson, Martin Van Buren, the Prince DeJoinville, (for whom that most delectable fashion of preparing fillets of sole with oysters, lobster claws, shrimp, mushrooms and what not is named), Edwin Forrest, Macready and Charles Dickens also found good cheer there. On New Year's Day the house had the pleasant custom of serving free to the transients all the sherry they cared to drink, while regular boarders were regaled with an unlimited supply of egg-nog.

On the occasion of a visit to Boston, Thackeray once invited a friend to dine with him at the Tremont House, where the oysters were large and juicy. Having only experience with the tiny English variety, the Great Satirist regarded his plate with alarm, and when pressed to swallow one, did so with sensatory apprehension. "I feel as if I had swallowed a young baby" he said. This incident used to be one of the star exhibits in the old tradition room where the trophies were kept.

The apogee of the Architectural Club's early days was undoubtedly in Tremont Place. It was here that Harold Magonigle made his Rotch Travelling Scholarship drawings in the garret upstairs, and recited Kipling at the monthly gatherings. Even in those early days Harold was a wonderful companion, reckless and care free, and used to drink his twenty mugs of beer at a sitting with anyone. How the old rooms used to echo to the excited cries of Io Bacche! Evoe! while Soderholtz thumped harmonies on the piano and Dan Kearns in a throaty baritone trolled the "Rose of Killarney." Dwight Blaney and Harry Holt usually kept close to the keg, en-



IONIC CORINTHIAN

Cartoons by A. B. Le Boutillier for the leaded and painted glass window at the end of the Great Hall in the Boston Architectural Club, 16 Somerset Street.*

couraging the others with rhythmic stamping, while poor Manning K. Rand, the dentist who occupied the floor below, gritted his teeth in silent agony.

Bob Andrews was president in those days and dear, good George B. Dexter our angel. We saw Mr. Dexter only recently and passed the time of day with him on the street. He could if he wished relate many weird tales of *les temps perdus,* but he is very discreet and of a great fondness for antiques and bibelots.

There were always a few valiant souls at these meetings who never knew when to go home and many and many a time missed the last train to their homes in the suburbs. On these occasions we used to sleep on the hard cushioned seats that lined the room, using the chenille window draperies for blankets. In the morning, usually a Sunday or a Holiday, the natural thing to do was to drop down to the Tremont House café for breakfast. There we would order coffee, eggs and grilled Irish bacon, sizzling hot, followed by popovers and unsalted butter. The chef was proud of his popovers and we used to tell the grinning darky to keep bringing them as fast as fresh batches could be prepared, until we ordered him to stop. Frequently we lingered over the breakfast, on occasion prolonging it until lunch time, when there were many important matters that needed settling; once, even having dinner there without having left the room since morning. A new batch of waiters came on at noon to clear away the coffee cups and cigar ashes, and when night fell and the same boys that waited on us for breakfast returned for the evening meal, they were greatly impressed to see us still sitting there. That was the day that Three-Legged-O'Neil, the hard boiled old pirate who used to sell books to all the architects in the United States, dropped in. He was a profane man with a fund of skatological tales and ithyphallic songs, and he knew more architects and draughtsmen than any other one man of his time. He was delightfully entertaining to listen to, and we learned more from him during that Sunday afternoon, than one could gather in a life time spent amongst the profession in a dozen cities.

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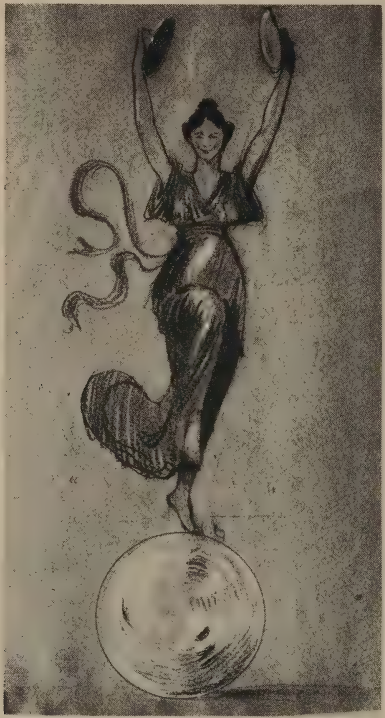
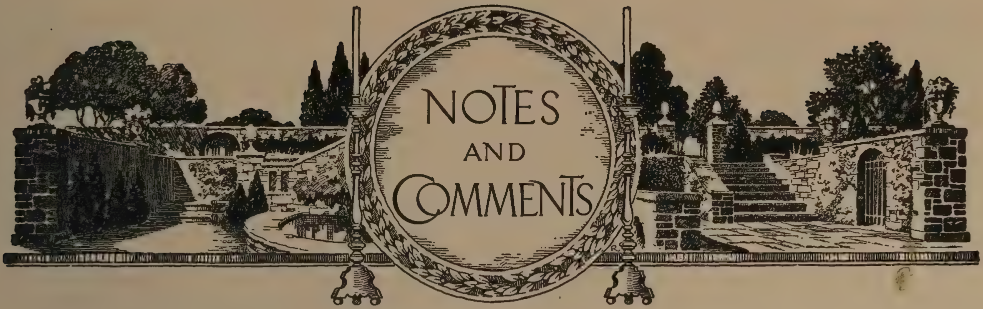
* *Note*—The spirit of the orders has been faithfully observed, the simplicity of the Tuscan, suitable for persons of modest means, the massiveness of the Doric, typified by such athletes as Oesophagus and Arthritis, the elegance of the Ionic, with its suggestive derivative (now, alas, only an empty promise), and the richness of the Corinthian, slightly decadent perhaps, but gay and insinuating, polite mannered.

It must not be supposed that we were insensible to the architectural beauties and simple dignity of the Old Tremont House façade, even though we had always seen it and taken it for granted, as one might say. The exterior was in Quincy granite with a very smooth surface almost "rubbed". The gate way and posts to the Old Granary Burying Ground have that same impeccable finish that only granite can maintain for a long period of years. The stately Doric portico was very distinctive and the segmental bays on the north and south elevations gave a gracefully original air to the composition. It was a great loss when the old building was demolished, though at the time many of us were not wholly sensible of it, and it promises to be a long time before one comparable to it is constructed.

The designers of the Tremont Building, an eleven story structure that stands in its place, have preserved a little of the feeling of the Old Tremont House. The material is granite, though not of such a fine variety nor so well tooled. Still somewhat of the simple dignity of the earlier structure has been maintained, and it is considered by many to be Boston's best office building.



VICTORY! AN ALLEGORICAL FIGURE DRAWN BY EDDIE MAHER AS A TRIBUTE TO HAROLD MAGONIGLE FOR WINNING THE ROTCH TRAVELLING SCHOLARSHIP



NOTES AND COMMENTS

Architects and State Aid to Housing

Both in Europe and in America the economic machinery which is supposed automatically to provide urban residences for comparatively poor people has pretty well broken down. Ever since the economy of large units of power in modern industry brought with it an analogous concentration of the city population, speculative builders have financed and erected the housing of these wage-earners or salaried workers. They have bought or leased the land, planned and built the houses and then sold them either to the tenants or to investors. In its best days the mechanism was never a great success. It provided ugly, cheerless, mean, unsanitary and usually flimsy homes for the manual workers; and in the larger cities where land values were high it resulted in over-crowding and the necessity of legislation to conserve public health and safety. Yet in the beginning it did bring about the actual building of houses, whereas now it is in many instances ceasing to work at all. In certain large American cities, but particularly in New York and its vicinity, the poorer people cannot afford to pay the lowest rents demanded by the owners of commercially built houses or tenements.

There have been some intelligent and public-spirited efforts to meet this need by private capital. The Metropolitan Life Insurance Company, Bing and Bing and others have undertaken operations which furnished housing for thousands of families and on which they limited their own remuneration to a fixed rate of interest. By virtue of cutting out excess profits and the huge bonuses which speculative builders usually have been forced to pay for their loans, they have contrived to build homes in and near New York which are rented for about $10 per room per month instead of $20. It is possible, consequently, to pare down the price of the cheapest new merchantable housing almost in half by the elimination of waste and by limitation of profits. It can be done but who will do it? Agencies with the capital and the building experience of the Metropolitan Life and Bing and Bing are scarce and they are wholly unable to finance and build enough new houses to fill the demand. How, then, is the demand to be satisfied? Housing is a public necessity, If private enterprise is unable to supply it except at prices which are prohibitive for poor people, statesmen must invent and the community must adopt some new and better method of supplying this indispensable requirement of public health and comfort.

Governor Smith of New York has suggested such a plan with the support of the State Housing Commission and has introduced into the Legislature the enabling bills. He proposes that the state lend money or credit to private corporations for the building of cheap residences, when and if the corporations are willing, like the Metropolitan Life, to accept a limited return for their own services and to submit to public inspection of their operations. There are several possible methods of granting this assistance which we need not discuss here. For unfortunately the Republican Legislature is unlikely during its session of 1926 to act on any of them. But in the end the proposal of Governor Smith will prevail. Not only New York but other states which contain large cities will have to adopt it. In all highly industrialized countries, the government is forced by the failure of private enterprise to assume some part of the function of supplying houses for the poorer part of the population.

The architects of such communities have every reason to associate themselves with those social workers who are seeking to legalize the financing and building of cheap houses as a public function. In so far as it becomes a public function the architectural profession will for the first time have something to say about the planning and designing of this grade of residence. Speculative builders have with rare and negligible exceptions usually dispensed with the services of architects in good standing and, as we have already remarked, they have consistently planned houses which were as vulgar or squalid in appearance as they were uncomfortable to live in. But if the agency which erects the houses has asked for and obtained public credit in order to carry on large operations, it becomes economical and appropriate to plan and design the pattern of each individual house and their relation one to another with scrupulous care and with some reference to the better prevailing standard of aesthetic decency. State housing commissions will require the building companies who operate on public credit to employ reputable architects. Then for the first time it may be possible to manufacture dwellings for the poor which will not only furnish them with light and satisfy standards of public health and economy, but which will provide them with cheerful and attractive domestic scenery for their too drab and monotonous lives.

HERBERT CROLY.

Allied Architects' Associations

The following communication addressed by President D. Everett Waid to members of the American Institute of Architects was published in the February, 1926, issue of the Journal of the Institute and is reproduced here by request.

FELLOW MEMBERS OF
THE AMERICAN INSTITUTE OF ARCHITECTS:

A major problem before the architectural profession during the past five years has been that of practice by architects brought together in business combinations commonly called "Allied Architects Associations." Nearly a dozen such organizations have been formed or are in contemplation. Various causes have led to this trend in practice.

It might be assumed at the outset that so long as such combinations are formed in a legal manner and conduct their business on ethical bases there could be no more objection to them than to the old-time firm or corporation of three to five architects. Obviously, however, the profession has sensed the fact that practice by large groups like commercial business by great corporations may threaten monopoly, and is bound to raise new problems. Urgent protests, and severe criticism by individual architects, and requests from Chapters for guidance in the matter, have brought the whole subject before the Board of Directors of the American Institute of Architects.

Preparatory to discussion of the matter by the 59th Convention, the Board has instituted inquiries for facts and principles involved. The following may be considered as a preliminary report to the membership designed to present briefly the present aspects of the situation.

In the First Place, the method of organization in favor seems to be an incorporated body whose stockholders are competent, reputable architects of a given city or section. In some cases the corporation is permanent and in others limited to one specific undertaking. In some cases the corporation is a non-profit affair beyond moderate compensation for work done by each individual and the profits are devoted to the interest of architecture by establishing scholarships, libraries, or supporting architectural schools. In others, profits are divided among the stockholders, or go into the Chapter treasury.

In the Second Place, reasons are given in advocacy of practice by groups, as follows:

(a) To secure public work which otherwise would be awarded to incompetent architects whose chief qualification is political pull.

(b) To render the best public service by the cooperative effort of the most capable and experienced talent which should produce the finest architectural achievement.

(c) To eliminate wasteful competitions.

(d) To enable local architects to do local work by combining against outside practitioners.

(e) To give all the members an interest in public buildings. To benefit architecture by increasing opportunities for young men to get experience on important work in collaboration with older architects. To secure training and development of the whole group by conference, consultation and criticism.

(f) To benefit Chapter finance.

In the Third Place, disadvantages of group practice are claimed by its critics to be:

(a) Tendency to draw the profession into politics.

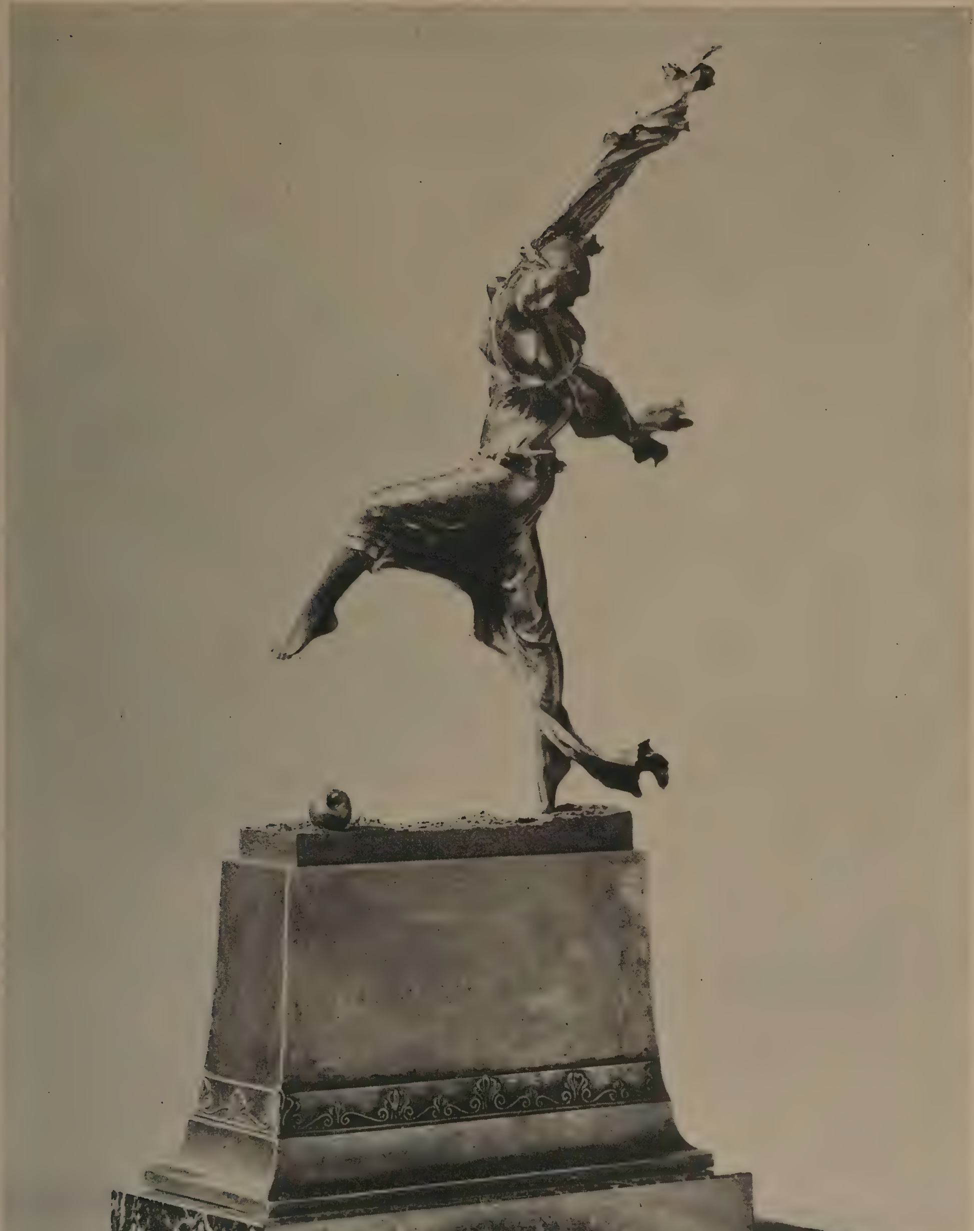
(b) Cutting off individual opportunity and profit.

(c) Want of personal responsibility to clients.

(d) Advertising and other activities of an association bring it into unfair competition with the individual practitioner.

In the Fourth Place, discussion thus far indicates certain dangers in group practice:

(a) The failure of one man in a group to discharge his duty may bring discredit on the whole association. In one case it is reported that want of effective supervision allowed a contractor to do defective work which resulted in



"ATALANTA'S RACE"
Alfred David Lenz, Sculptor.

cancellation of the commission of many thousands of dollars to a group of some fifty architects who not only lost their fees on several millions of dollars of work, but were publicly discredited as well. Manifestly a group must assume responsibility for the acts of every one of its members whether the lapses be ethical or æsthetic or financial, in their results.

(b) The power of a combination of men to get work may lead to monopoly. Shutting off opportunities to individuals who may choose to practice alone seems to them unjust and likely to engender bitter feelings.

(c) Continued success of a group tends to carry them into undue political activity.

(d) A group of architects in successful practice may easily dominate Chapter policies, and gradually usurp duties and activities belonging to Chapters and even to the Institute as a whole.

(e) There is the question of fair dealing between architects, and as to whether it is possible for a large body of men engaged actively in soliciting work through hired agents to exercise the same careful censorship of publicity that the honorable practitioner maintains.

(f) There is grave danger to the profession when a group organization's continuance suggests permanence and continued encroachment upon the field of the outsider.

(g) Individuality of expression is necessarily curtailed and artistic merit may consequently be limited.

In Conclusion: It is desirable that each Chapter of the Institute shall discuss this subject as fully and frankly as it pleases before the next Convention. In the meantime, the Board of Directors urges the advisability of a cautious and conservative attitude. A new method however laudable its motives and admirable its results, if it contains the seed of discord, deserves thorough consideration before being adopted.

Each group contemplating the formation of an association is recommended when formulating its plans of organization to safeguard the following considerations which the Board of Directors regard as fundamentally important in the practice of architecture:

(1) It is for the best interests of architectural design that the designer or designers of any architectural work should receive personal recognition and credit.

(2) It is essential that personal responsibility for all professional services should be maintained as clearly as in individual practice.

The first of these conclusions involves the integrity of our art. The second involves the proper protection of our client's interests.

It has, therefore, by the Board of Directors, been

"RESOLVED, that while circumstances may arise which render it expedient to form an Allied Architects Association in the public service and for specific work, nonetheless the Board believes that the formation of such associations for general practice is not in the best interests of the art of architecture and that therefore the definite establishment of an association bringing together a large percentage of the practitioners of a given section to practice architecture as such an association is to be discouraged."

Respectfully submitted,

D. EVERETT WAID, *President.*

Obituary

The death of Neel Reid, a member of the firm of Hentz, Reid and Adler, architects, Atlanta, Georgia, took place on February 14th last after an illness of six months.

Mr. Reid was born in Jacksonville, Alabama, in 1885 and was educated there until, in his eighteenth year, he moved with his parents to Macon and later, to Atlanta. In 1906-7 he was a student of architecture at Columbia University, New York, and at the close of the scholastic year he entered the Ecole des Beaux Arts, Paris. Here his record was an enviable one. In 1909 he began an extensive travel through Europe making a special study of foreign architecture, returning to Atlanta at the end of the year. He then became a member of the firm of Hentz, Reid and Adler, which position he retained until his death.

Architects' Tour, 1926

Under the direction of Prof. Albert C. Phelps, a series of tours has been arranged in connection with the Summer School of the Bureau of University Travel. An interesting itinerary is proposed covering points of architectural, archaeological and historical interest in Europe. In addition to the ground generally covered in previous years by students taking advantage of the "architects' tours," the itinerary this year will be extended to include the temples of Paestum, and visits to Rouen, Caen and Mont St. Michel.

Six tours of identical itinerary are contemplated, the first sailing being scheduled for June 16, 1926. Information will be gladly furnished by Prof. Albert C. Phelps, White Hall, Ithaca, New York.

Atalanta's Race

The statuette reproduced on page 295 was designed by the late Alfred David Lenz of Flushing, L. I., N. Y., and cast in bronze and silver of five alloys. It was shown in December last at the Allied Artists' Exhibition at the American

Fine Arts Galleries where it attracted considerable attention.

Fontainebleau School of Fine Arts

The fourth season of the Summer School for American Architects, Painters and Sculptors is announced by the Fontainebleau School of Fine Arts, commencing June 25th next.

As in previous years, special courses have been arranged (1) for Painters and Sculptors, and (2) for Architects. Two prizes will be awarded by the Department of Architecture; one of a thousand francs, given by the Massachusetts Institute of Technology and one of six hundred francs given by Mr. J. P. Alaux.

The number of students is limited to one hundred. Application for admission, in the case of architects, should be made to Mr. Whitney Warren, and in the case of painters and sculptors, to Mr. Ernest Peixdetto, at the Fontainebleau School of Fine Arts, National Arts Club Studios, 119 East 19th Street, New York.

A Lecture on Painted Glass

The Art Department of the University of Wisconsin has added to its regular program of lectures, a talk on ancient and modern painted glass by Mr. William Francklyn Paris of New York, joint author with Mr. Frederick J. Wiley of the windows in the Detroit Public Library, Cass Gilbert, architect.

Mr. Paris in his lecture covered the field of painted glass from the twelfth century down to the present day, the lecture being illustrated with slides, some of them in color, giving a very graphic view of the masterpieces in Chartres and elsewhere.

Mr. Paris is a member of the Architectural League of New York, Honorary life fellow of the Metropolitan Museum of Art and Trustee of the French Museum.

A ROW OF COTTAGES AT BILBURY, GLOUCESTERSHIRE, ENGLAND

ARCHITECTURE, BY SIR THOMAS G. JACKSON. MACMILLAN, 1925.

The title is slightly misleading. The volume is something like an epitome of the the author's three large and important works on *Byzantine and Roman Architecture,* on *Gothic,* and on *The Renaissance of Roman Architecture.* It is concerned with European architecture only, and mainly with Italian, French and English. It treats but briefly all that precedes the Byzantine and Romanesque, hardly mentions Spain, and puts a higher estimate on English architecture than is usual.

Sir Thomas in fact may be said to maintain three theses, of which one is that English architecture, especially English Gothic, is as important and creative as French. The second, that architecture is not, as Ruskin somewhere defined it, ornament added to building, "a most mischievous fallacy—Architecture does not consist in beautifying building but in building beautifully—It is the poetry of construction." It is, as Vitruvius said, "Building guided by Reason," but with beauty, the aesthetic sense, included in reason.

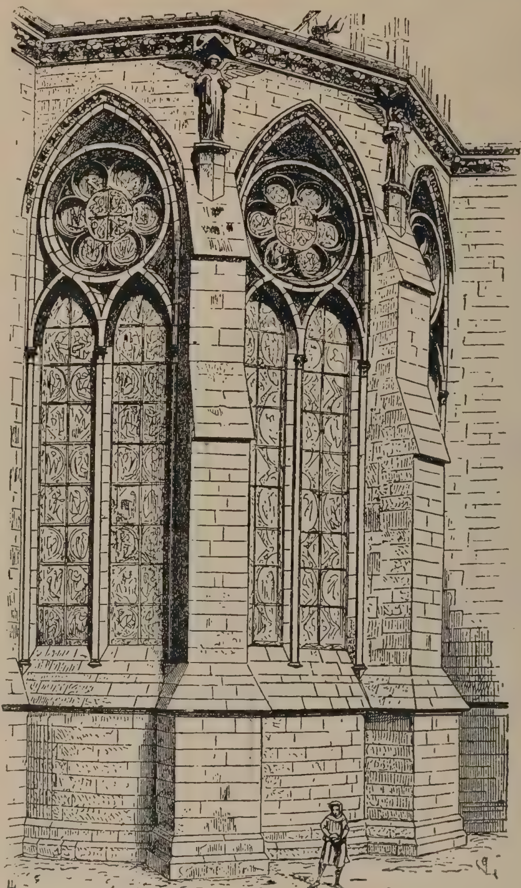
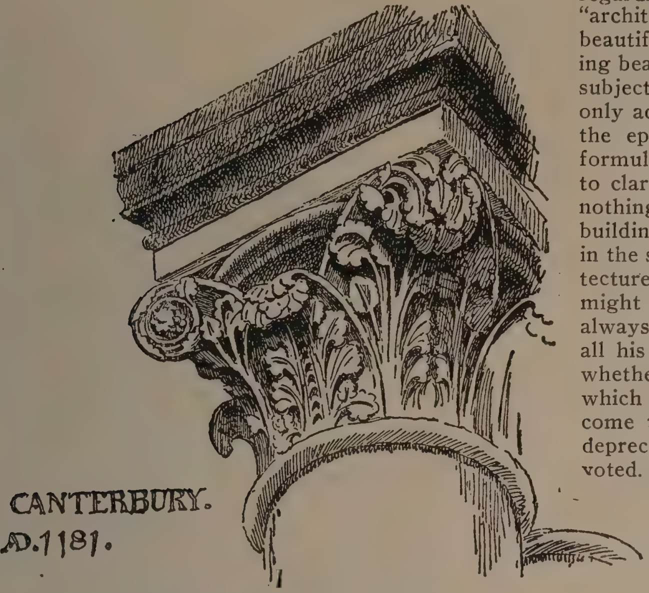


Illustration from *Architecture* by Sir Thomas G. Jackson

The third thesis is that the Renaissance, or revival of Roman architecture, was more or less ruined by the discovery of Vitruvius' treatise on the subject. European architecture has been guided at different times by two different principles, "the principle of self growth and liberty of development, by which the art progressed from the fifth to the fifteenth century, and that of the Renaissance, when we have the rule of authority, dogma and the book."

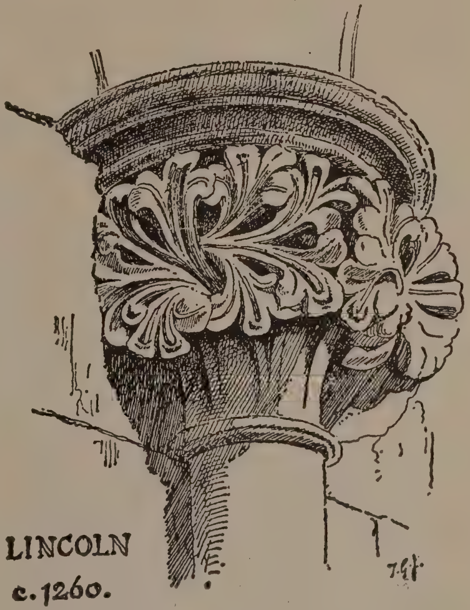
With regard to the first thesis Sir Thomas seems to argue with success the superiority of English Perpendicular and of English flowing tracery over French Flamboyant. After the high water mark in Gothic of the thirteenth century it is commonly assumed that all which followed was a decline. French Gothic indeed did go on "losing all the life and energy and becoming dull and uninteresting. But in England at the end of the thirteenth century there were already signs of a change, which grew into an entirely novel phase of art.” This is the English Flowing Decorated, the melting of the geometrical figures into each other, by continuing the lines of one figure into the next at their tangential points, instead of making each figure distinct and detached. Furthermore, about the middle of the fourteenth century another change came quite suddenly. “The graceful flowing lines of the decorated window stiffened into upright bars. Wall panels became vertical and square divisions took the place of the flowing lines. In short the Flowing Decorated style yielded to the Perpendicular.” In some respects this style is open to detraction. But it is not decadent and debased, as it has commonly been called. “At no time did English architecture show more life, greater skill in dealing with difficult problems, greater ingenuity of invention—Perpendicular Gothic was a natural outgrowth of the art of the day.”



But French architecture underwent no such change in the fourteenth century, and when the change came in the early fifteenth century, and the stiff geometrical melted into the Flamboyant, it may well have been derived from English flowing or curvilinear work. French Flamboyant has not the delicate reserve of English Flowing Decorated, but “it has a charm of its own. With all its extravagance and wildness, it is so surprising and amusing that much may be forgiven it.”

Not everyone will agree with Sir Thomas’ comparison of English and French Gothic. “In comparing English and French cathedrals we find in our own, greater variety.” Probably most French architects would beg to differ, and my own very meagre impressions would also be to the contrary. But regarding his second thesis, that “architecture does not consist in beautifying building—but in building beautifully” most students of the subject would now, I suppose, not only admit the principle but admire the epigrammatic concision of the formula. Possibly they would wish to clarify it by adding that there is nothing illegitimate in “beautifying building.” It is an art, but it is not, in the strictest sense, essential architecture. Possibly, too, a doubt might be expressed whether it were always safe to follow Sir Thomas in all his applications of the principle, whether in fact it is not a dogma, which if held too literally might become the kind of dogma to whose depreciation his third thesis is devoted.

And this is to the effect that the progress of European architecture to the Fifteenth Century had



Two illustrations from *Architecture* by Sir Thomas G. Jackson always been self growth from within. "Every fresh step taken was based on that already existing, and arose within the workshop, suggested by some new opportunity of convenience," or new material, or social demand, or fresh direction of the aesthetic sense; an unbroken continuity, a free absorption of whatever influence came from without. But with the Renaissance, after the discovery of Vitruvius, all this was reversed. Then, instead of a spontaneous artistic movement, an influence passing from builder to builder, came a law imposed from without and not at first willingly received. "Nothing like it had ever happened before. There was never another instance of a people suddenly abandoning an art they were practicing in the natural course of things, and substituting another of which the principles were unknown, and which had been laid by and forgotten for eleven or twelve centuries."

The Renaissance was at first a literary, not an artistic movement. It began in Italy, and developed into a passionate adoration of the Greek and Latin classics. It ran its course for many years before it had any effect on art. But when that effect came, it came with the same exacting idolatry of everything classic. "The discovery of Vitruvius seemed to lay the whole theory and practice of ancient architecture open to the new school of architects. Vitruvius became the architect's Bible." The trouble with so much Renaissance architecture since has been, not that it drew ideas and inspiration from Roman or Greek, but that it was so dominated by an authority. "Let us have done," Sir Thomas concludes, "with consideration of styles and turn our attention to the main object, the revival of art itself, which is a very different thing." It is not a matter of Classic or Gothic." There are, in fact, two styles only of architecture—That of freedom and common sense on the one hand, that of authority and dogma on the other."

Although the presence of these three ideas is to be observed throughout, the volume is mainly composed not of theory but of illustration, covering an immense field rapidly yet sufficiently, in a manner only possible to a historian who has achieved a mastery of the subject by such studies as Sir Thomas Jackson's larger works. It is a readable book full of memorable sayings, full of knowledge not drawn from other men's books, but directly from the studies of an architect in the buildings themselves. Finally, it is the work of a man of distinct personality, original and positive, who sees what he sees freshly and with his own eyes.

Arthur W. Colton

We regret that in our February issue, in referring to "The Parthenon: Its Science of Forms," by Robert W. Gardner, we stated that Professor Gardner went to Athens under the auspices of New York University to make measurements, etc. This was not the case. We also mentioned Wm. Edwin Rudge as the publisher, whereas the book was published by New York University.

Architectural Rendering in Wash. By H. Van Buren Magonigle. Preface by Thomas R. Kimball. New York: Charles Scribner's Sons. 1926. 2nd ed. xvi. 160 pp. Ill. 6x9¼ in. Cloth. $3.00.

A manual for the student in the school of architecture and the draftsman in the office, the novice and the experienced man. It discusses in detail the subject of values, the laying of washes, the repairing of defects. A chapter is devoted to the characteristics of pigments and how they act in use (matter never before made available to architects) and the working palettes of Jules Guerin, Paul Cret, Otto R. Eggers, Birch Burdette Long, Hubert Ripley, Frank Hazell, and the author. Besides the rendering of elevations, the rendering of sections, of plans, and of detail drawings is treated minutely, and a chapter is devoted to suggestions upon work in full color and free sketching.

Fresh Air and Ventilation. By C.-E. A. Winslow. New York: E. P. Dutton & Co., 1926. 1st ed. xi. 182 pp. 5x7½ in. Cloth. $2.00.

"Presenting," says the author, "in broad outline the modern conception for what good ventilation is and how we can secure it under varying conditions, in the light of recent researches, particularly those of the New York State Commission."

How to Study Architecture. By Charles Henry Caffin. New York: Dodd, Mead & Co., Inc., 1925. 2nd ed. xv. 540 pp. Over 200 illustrations. 5½x8⅜ in. Cloth. $4.00.

This volume, by one of our foremost art critics, treats of architecture as a living art, growing out of both the needs and the ideals of life. It traces the course of civilization in its particular relaton to architecture and the development of architecture in response to man's progress in civilization. Avoiding technicalities, the author treats of first: the principles of organic construction, as they have been affected by the purpose of the structure, the racial characteristics of the builders, local conditions, and the material and methods available; and, second, the principles of organic ornament, similarly affected.

Good Practice In Construction. Part II. By Philip G. Knobloch. New York: Pencil Points Press, Inc., 1925. 1st ed. vii. 52 full-page plates. 9x12 in. Cloth and boards. $4.00.

In the preparation of this, the second part of "Good Practice in Construction," the aim has been to present further useful details in a convenient form for use in the drafting room. Details that the architect and draftsman are most likely to have occasion to employ in their work have been selected rather than those of a special character. Though many of the plates embody special knowledge, such as the details for theatres, store fronts, log cabins, etc., all are for buildings that are constantly being built in most, if not all, parts of the country and that may well come within the practice of any architect. The plates in part two do not duplicate those in part one.

Practical Building Construction. By John Parnell Allen. New York: D. Van Nostrand Co., 1926. 6th ed. revised. xii. 584 pp. Over 1300 illustrations. 5½x9 in. Cloth. $6.00 net.

A Handbook for students preparing for the examinations of the science and art department. The Royal Institute of British Architects, the Surveyors' Institution, etc., designed also as a book of reference for persons engaged in building.

Spanish Towns and People. By Robert Medill McBride. Ill. by Edward C. Caswell. New York: Robert M. McBride & Co., 1925. 1st ed. xiv. 246 pp. Ill. 6¼x9¼ in. Cloth. $5.00 net.

The book has both narrative and factual interest; it is valuable both for what it says and for the way in which it says it. Mr. Caswell's pencil drawings harmonize beautifully with the text, and the two together present a picture that is at once graphically realistic and charming in the romance that is never wholly inseparable from the life of yesterday and today in the country of Don Quixote. $5.00 net.

L'Architecture des Pays-bas Meridionaux (Belgique et nord de la France) aux XVI, XVII et XVIII Siecles. By Paul Parent. Paris (France): Librairie Nationale D'Art et D'Histoire. 1926. (G. Van Oest.) 1926. 244 pp. Ill. 9x11½ in. Paper. 150 Francs.

The Faliscans in Prehistoric Times. Papers and monographs of the American Academy in Rome. Vol. V. By Louise Adams Holland. New York: The American Academy in Rome. 1925. v. 162 pp. Ill. 6x9¼ in. Cloth. $2.50.

Ready-written Specifications. By Leicester B. Holland and Harry Parker. New York: John Wiley & Sons, Inc., 1926. xi. 274 pp. 8⅝x11¼ in. Cloth. $5.50 net.

A new book presenting in concise and consistent form the major part of the material necessary for the specifications of any residence, large or small, requiring merely such supplemental clauses as local peculiarities of site or building practice, or unusual fancies of the owner may dictate. In fact, the material will very largely suffice for many other types of buildings, such as schools and colleges, churches and hotels. In arranging the material, the authors' aim has been to make the writing of specifications as quick and easy, and the omission of important items as difficult as possible. The authors have had access to the specifications of a number of leading architects and in preparing this volume, have spent several years in comparing systems, coordinating and arranging the information. Only the best of numerous actually used clauses have been included.

Architectural Iron Design and Detailing. (As required by the laws of New York.). By Daniel M. Driscoll, with an introduction by Louis Rouillion, B. S., M. A. New York: D. Van Nostrand Co., 1926. xix. 349 pp. Ill. 10½x7¾ in. Cloth. $4.00.

An interpretation of the Building Code in its relation to decorative and structural iron work for the use of architects, students, apprentices and builders.

Brickwork in Italy. A Brief Review from Ancient to Modern Times. By American Face Brick Association, G. C. Mars, Editor. Chicago: American Face Brick Association. 1925. xix. 298 pp. Ill. 7x10½ in. Cloth. $6.00. Half Morocco $7.00. (U. S. A. Foreign countries plus 50c. postage.)

A very comprehensive study of the subject divided into Part 1, Brick in Roman Antiquity. Part 2, Brick in the Middle Ages. Part 3, Renaissance and Baroque Brickwork. Part 4, Brick in the Modern Period.

[*The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:*]

Boilers. "Guaranteed Heating"—in definite terms of cast iron radiating surface that can be properly heated by each Capitol Boiler. Booklet giving all particulars covering a most important development in the heating industry. United States Radiator Corporation, 133 E. Grand River Avenue, Detroit, Mich. 4½ x 7½ in. 12 pp. Illustrated.

Ranges. Catalogue 37. "Deane" French Ranges of excellent design and economical in operation, to meet every requirement. The Bramhall, Deane Co., 261-265, West 36th Street, New York City. 6 x 9 in. 12 pp. Illustrated.

Kitchen Equipment and Labor Saving Devices. Illustrated loose leaf. Catalogue of Ranges, Vegetable Boilers, Steam Cookers, etc. The Bramhall, Deane Co., 261-265, West 36th Street, New York City. 10½ x 8½ in. Illustrated.

"Fireproof Homes of Period Design." Seventy-two designs from a national competition among architects, draftsmen and architectural students. Groups of designs of Colonial, Spanish, Italian, French, English and Modern American styles, with suggestions for the interior and exterior treatment to best harmonize with the traditional characteristics of each, with specifications for building with Structolite Fireproof materials. United States Gypsum Co., 205, West Monroe Street, Chicago, Ill. 8½ x 11 in. 112 pp. Illustrated.

Slate Roofs." A. I. A. File No. 12-D. Reliable and definite information on slate and its proper application, in relation to roofs, including types of roofs, the laying of slate, flashings, construction details and general data as well as standard specifications. National Slate Association, 791 Drexel Bldg., Philadelphia, Pa. 8½ x 11 in. 84 pp. Illustrated.

"Beautifying the Home Grounds with Southern Pine." Attractive and practical designs of ornamental fences, gateways, lattice work, entrance arches, summer houses, garden furniture etc., made of southern pine. Complete detailed working drawings and photographs. Southern Pine Association, New Orleans, La. 9 x 11 in. 32 sheets. Illustrated. 25c.

"Aluminum Paint Manual." By Junius D. Edwards and Robert I. Wray. How to select the proper paint and how to prepare and use it. Aluminum Co., of America, Wear-Ever Bldg., New Kensington, Pa. 4 x 6¾ in. 14 pp.

"The Hitching Post Problem is Here Again." A booklet on the financing of the construction of garages and the solution of the parking problem. List of garages constructed and under construction. The Hockenbury System Inc., 3rd and Locust Sts., Harrisburg, Pa. 8½ x 11 in. 16 pp. Illustrated.

Stucco. The progress in stucco surfacing in the different styles, Spanish, Italian, English Cottage, Modern American etc., with illustrations of buildings and correct way of application. Condensed specifications, recommendations on design and construction and typical construction details. Portland Cement Association, 111 West Washington St., Chicago, Ill. 64 pp. 8¼ x 10½ in. Illustrated.

"New Facts about Oil Heating." Booklet telling how to obtain even temperature regardless of changing weather. Facts regarding an automatic yet simple oil burner which is guaranteed in every case. Cost of oil heating and illustrations of installations where cleanliness is maintained. The new oil burning boiler and burner. The Williams Oil-0-Matic Heating Corporation, 207 East Washington St., Bloomington, Ill. 29 pp. 7½ x 10½ in. Illustrated.

Oil Burners. Folder issued by The Williams Oil-O-Matic Heating Corporation, 207 East Washington St., Bloomington, Ill. 8 x 11 in. Illustrated.

"Tuec Installed Vacuum Cleaning Systems." A. I. A. File No. 35 J1. Bulletin A, 6th Ed. Vacuum cleaning data for architects and engineers, dealing particularly with cleaning systems, The Tuec, pipe and hose, and tools. The United Electric Co., Canton, Ohio. 8½ x 11⅝ in. 24 pp. Illustrated.

Blue Printing Machinery and Accessories. Catalogue M-23 (3rd Ed.) Illustrating the complete line of articles manufactured. The C. F. Pease Co., 875 N. Franklin St., Chicago, Ill. 6⅛ x 9¼ in. 64 pp. Illustrated.

"Instructions for Making Blue Prints. Booklet issued by machinery manufacturers. The C. F. Pease Co., 875 N. Franklin St., Chicago, Ill. 6 x 9 in. 15 pp. Illustrated.

"Furniture for the Drafting Room. Catalogue F-24 of drafting room furniture including the most approved styles of drawing boards, filing cabinets, drawing tables, draftsman's stools etc. The C. F. Pease Co., 875 N. Franklin St., Chicago, Ill. 6⅛ x 9¼ in. 39pp. Illustrated.

"Pumps for Buildings." Bulletin No. 301. Dealing with selection of pumping equipment and design and construction of pumps for buildings. Fairbanks, Morse & Co., 900 S. Wabash Ave., Chicago, Ill. 8½ x 11 in. 48pp. Illustrated.

Architects Specification Bulletins in folder 29-D-2. A. I. A. Filing System.
No. 1) Automatic Water Heaters (Instantaneous type).
No. 2.) Automatic Water Heaters (Cottage Instantaneous type).
No. 3) Automatic Storage Systems for Domestic Use.
No. 4) Multi-Coil Automatic Storage Systems.
No. 5) Tank Water Heaters.
Rund Mfg. Co., 29th and Smallmar Sts., Pittsburgh, Pa. 9 x 11¾ in. 22 pp. Illustrated.

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Metal Lath Handbook. (A. I. A. File 20 bl.) North Western Expanded Metal Products, including Kno-Burn Metal Lath. 20th Century Corrugated, Burial Vault and Econo reinforcing, Nemco Channels, Corner Bead, Waste Baskets. 16 page Specification list. North Western Expanded Metal Co., 407 South Dearborn Street, Chicago, Ill. 8½ x 10⅞ in. 16 pp. Illustrated.

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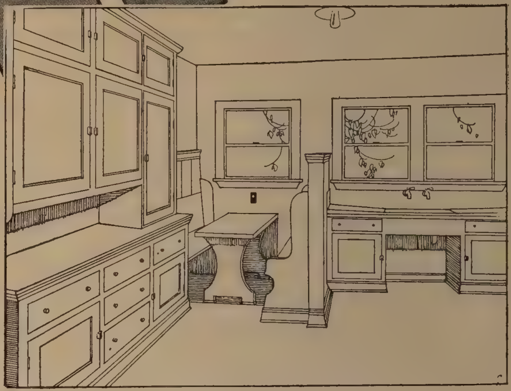

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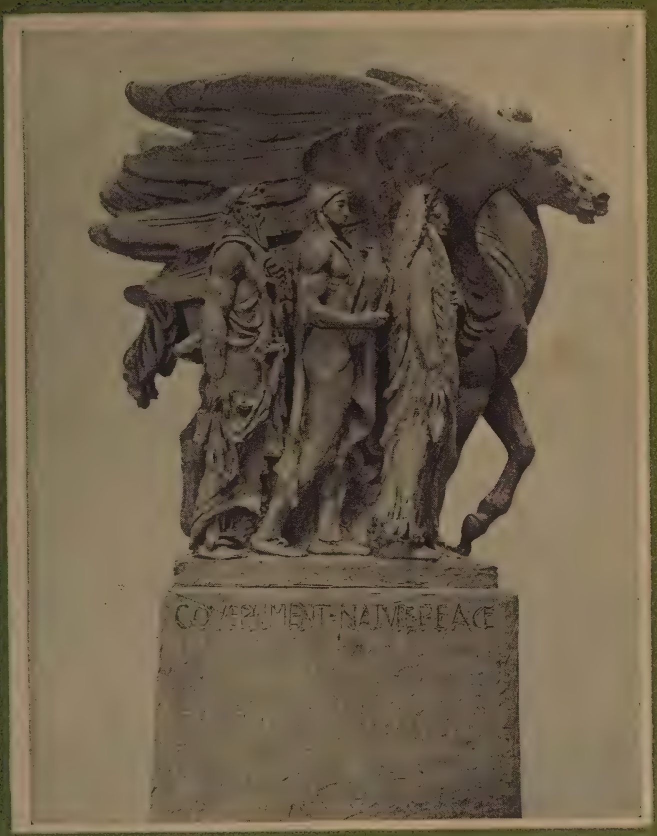

APRIL 1926

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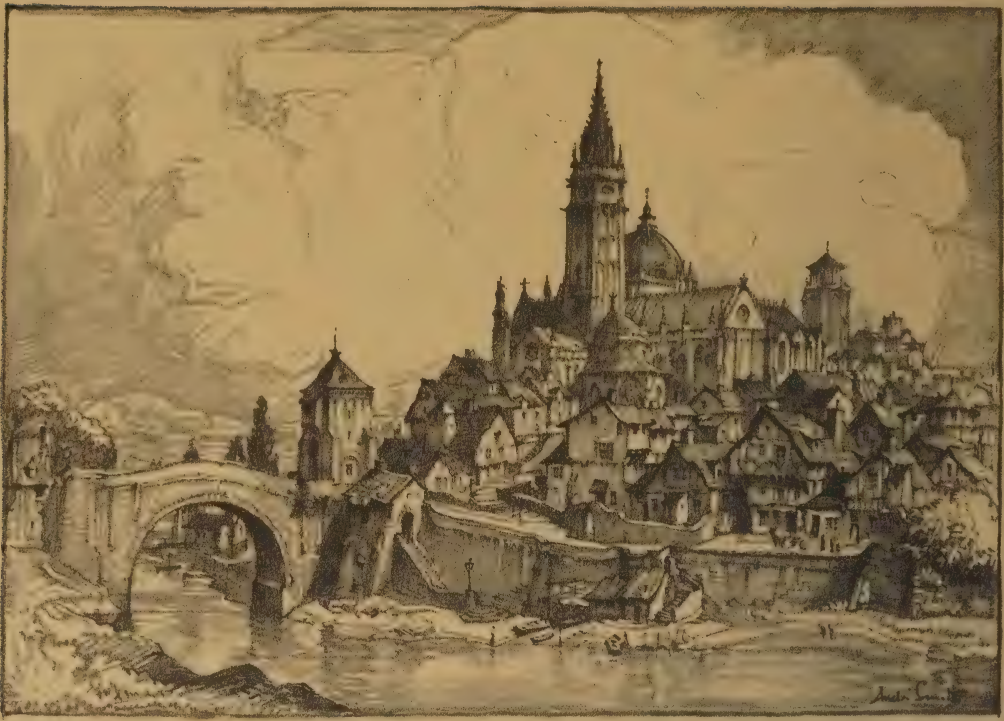


Sketch One

SKETCHES *of* ESPERO

BEHOLD the city of Espero! But do not bother to search for it in Baedeker or on maps because you will not find it there. It is a city of hope, a place that you are always looking for and yet never find . . . completely. The best that you can do, or rather, the best that I have ever been able to do is to find small fragments of this delightful city here and there over the Continent. Time, progress, civilization, or whatever you want to call it, gradually sweeps into even the most un-get-at-able, tourist-proof towns; straightens out its crooked streets, topples down its leaning houses, visits it with the doubtful beauty of sanitation, erects cinema palaces and raises the very dickens with its ancient mellowness and downright charm. Something should be done about it. However, I have my Espero to fall back on. And so have you, although you may not have called it by the same name, nor mapped its streets or drawn its principal monuments as I have done. And yet you and I may have sketched in the same town at the same time; but you have been in the north quarter of your mind and I in the south of mine, and so we have never met; not even in the town's popular café which, as you may recall, is so truly named Le Rendezvous des Amis. But of course you have been there as well as I have, and quite too busy with this and that and here's how to look much beyond your own glass, or shall I say glasses?

Sketch One

So, behold Espero, at least my Espero. I show it to you from the southern hills so that you may see the whole city, the Pont Saint Pierre, and the jumble of lovely old houses that forms the base of the Cathedral of Saint Teresa. To the right of the bridge you can see the river road that swings in and out with the walls of the city which in turn follow the flow of the river and connect on the north with the Bridge of the Rainbow. You may skirt this arc of Espero either by road or by river; I have tried them both and for the life of me I cannot make up my mind which is the more delightful way to travel.

Sketch Two

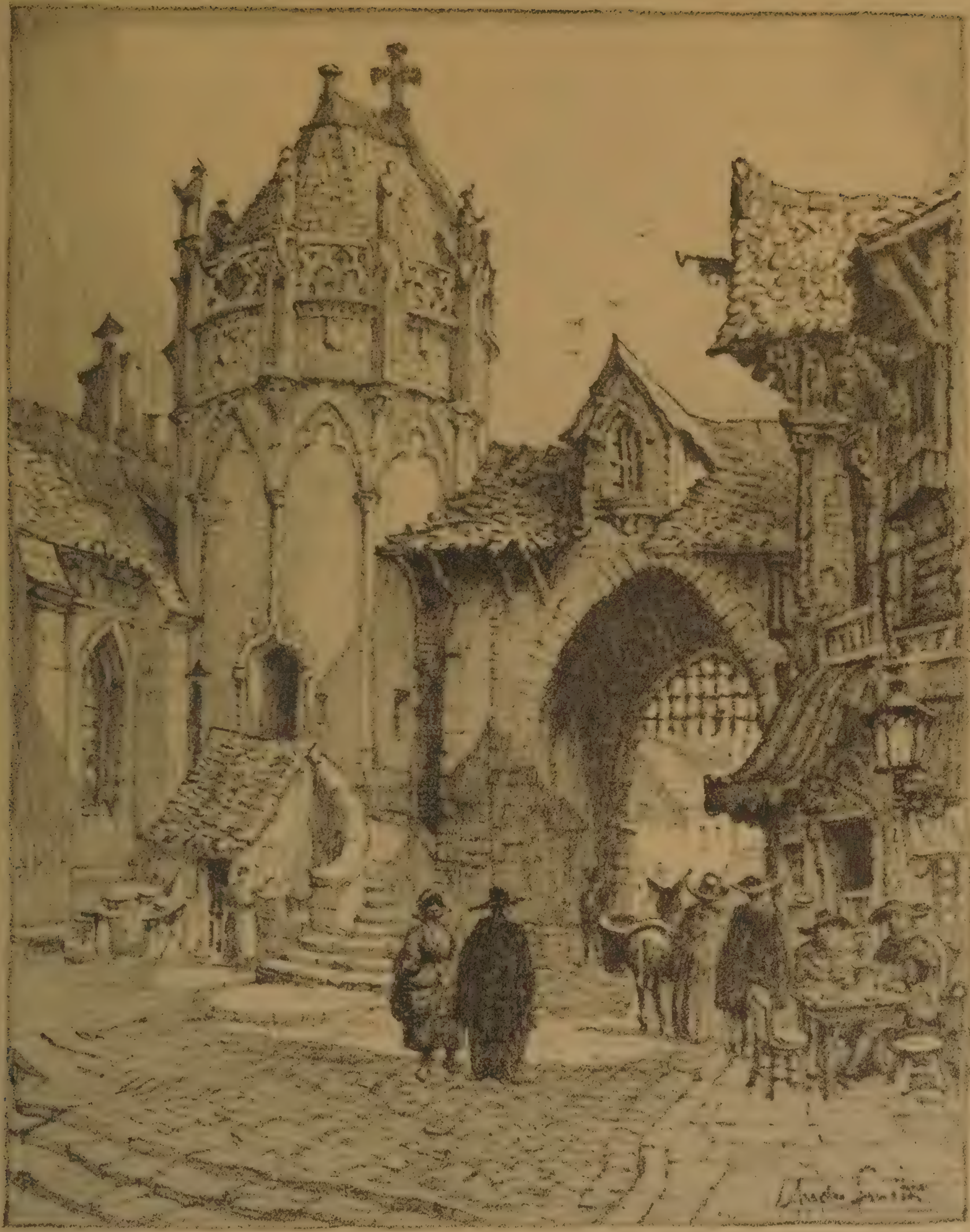
I made this drawing while seated at one of those round marble-top tables outside Le Rendezvous des Amis. I consider it an excellent point of view for the making of any sketch and that is why, perhaps, this particular drawing is so successful. We are looking, as you will of course recognize, at La Porte des Rois Morts, with the tower of the Cardinal's palace on the left; and tucked into the swing of the tower steps is the kennel-like house of the genial Père Castonne, better known as the Gatekeeper with a Smile. Through the gateway itself we can catch a glimpse of stone steps, the beginning of the Street of the Stairs; and since stone stairs leading up between overhanging buildings are harder to resist climbing than mountains, for me at least, so let us see where they will take us, and what they will show us.

Sketch Three From an artist's point of view the only trouble with Espero is that it is overwhelmingly full of sketchable material. There is so much to draw, and since you can't draw all of it in a lifetime you feel almost like leaving town without doing any of it at all. Nevertheless, I did force myself to concentrate on several subjects, and this is one of them. It is along the Street of the Stairs; but I can't remember how many steps up it is from the Gate of the Dead Kings. I remember only that I was leg-weary enough to be glad of a chance to sit down to rest and draw. The old house beneath in which two women are seen lace making, like so many houses of Espero, has a history of its own. Here lived a man named Villoncourt who was the tailor to the equally famous and infamous Count Arrogville. The count had chosen Villoncourt because he admired his skill and also and perhaps chiefly, because the count and his tailor were built so much alike that Villoncourt need but to fit himself in order to fit the count. It was a happy arrangement for the count until one night Villoncourt, during the count's absence from the château, ventured to deliver the count's newest clothes in person, or rather on person; that is, he wore them himself, and he wore them so convincingly that madame, the charming countess . . . well, you know the story as well as I do.

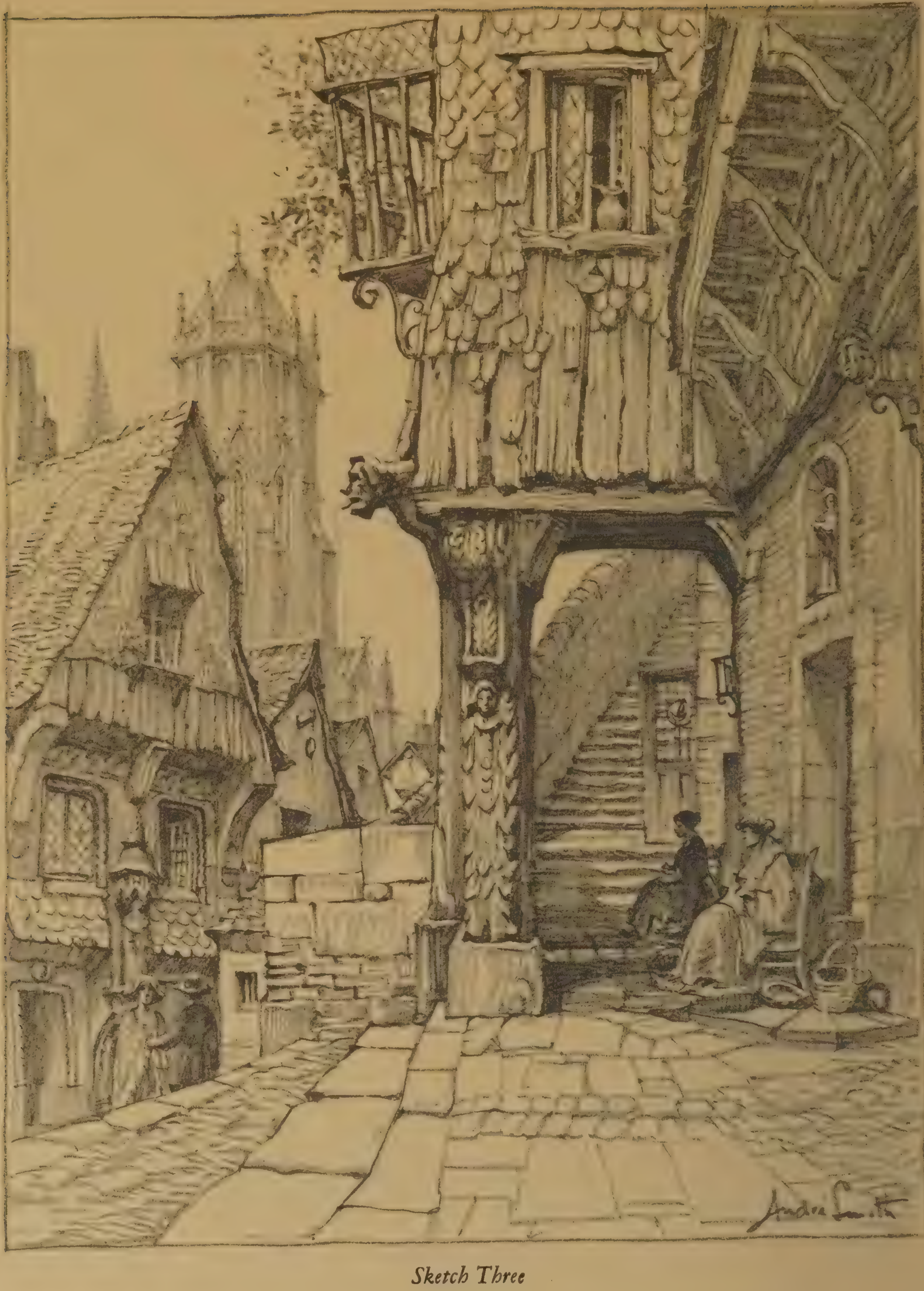
Sketch Four If you turn off from the Street of the Stairs, a little more than half way up, as I remember it, you will come to the Place of the Golden Rose. This drawing shows a view down the Street of the Bold Beggar, looking into the Square, and shows the tower of St. Estaine looming rather impressively above the roofs of two very ancient and lovely houses. The one with the richly carved brackets and bay window belonged to Jean Viendrez the famous goldsmith whose chalice, known as the Cup of the Three Virgins, was made for the Cathedral of Saint Teresa and is now in the Louvre where, no doubt, you have seen and admired it.

Sketch Five In back of St. Estaine and down an alley so exceedingly dark and narrow that one is apt to pass it by is the house of the soldier-saint Paul de Rimonni. It is said of him that at the Battle of Epineaux when he had triumphed over the royal forces he spared his enemy, the Duke of Argincourt; and the sword which Paul had raised in order to kill the Duke turned suddenly into a cross. From that moment Paul de Rimonni led the life of a saint, preaching the word, and healing the sick. His house is now a shrine and contains the cross with the sabre handle; and I am told that those who pray before it are granted relief from all manner of suffering.

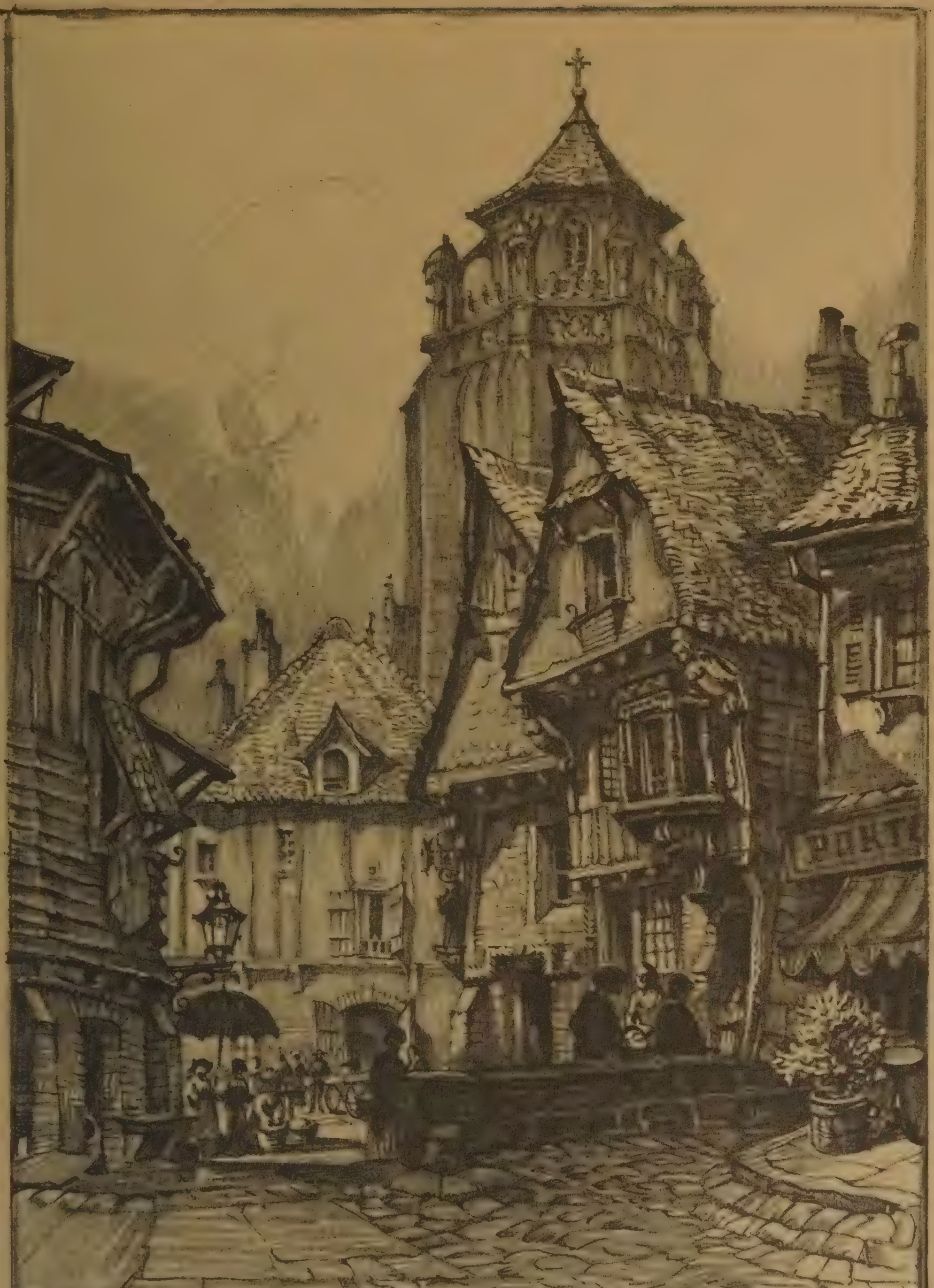
André Smith



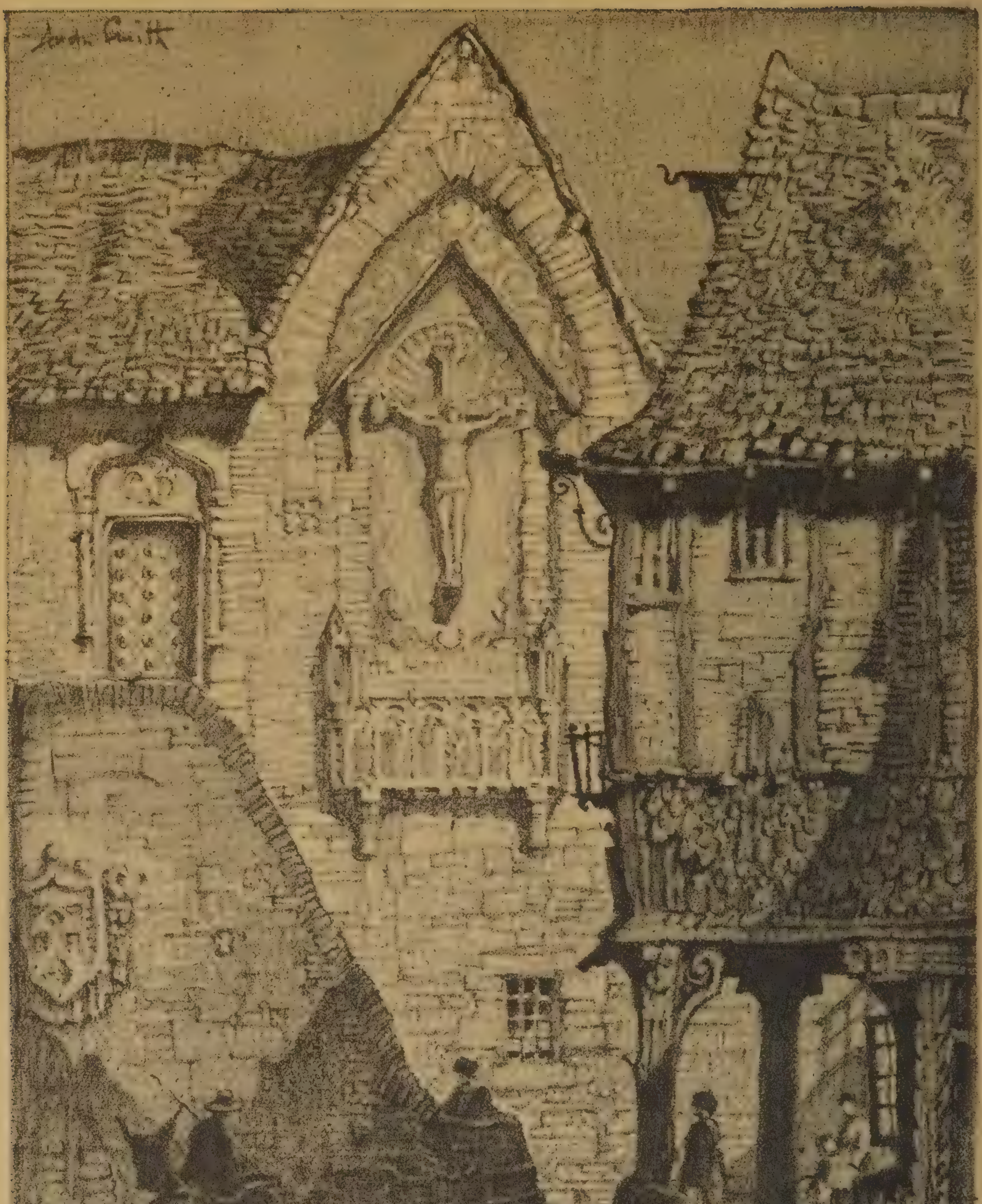
Sketch Two



Sketch Three



Sketch Four



Sketch Five

The ARTISTIC GROWTH of the WASHINGTON PLAN

By Glenn Brown

Review of Work in Progress

When the epochal report of the Park Commission was presented in January, 1902, probably ninety-five percent of the people considered it a visionary scheme for the development of the Capital City. There were few who did not think it an artistic dream never to materialize. Not many realized the moral force of beauty and the sound principles exemplified in the plan. Few appreciated the lasting and dogged persistence of the American Institute of Architects who initiated and have battled for its integrity during two score years. Few remember the broad and intelligent public officials and business men as well as the talented disinterested artists in those days. The combination proved magical in its results.

Before considering the work in progress, it is well to remember the far-reaching effects of this well-devised plan. The grant to the Pennsylvania Railway of four blocks across the mall, midway between the Capitol and the Washington Monument, apparently blocked an intelligent treatment of this park. The moral force of the plan, intelligently presented to Senator McMillan and President A. J. Cassat of the railway was the lever which pryed the station from its advantageous location. One result may be seen in the new station. A future effect will be the grand landscape of the mall and the open vista between the Capitol and the Washington Monument.

The second barrier to surmount was the Agricultural Building. The Secretary of Agriculture and Speaker Cannon each had a pet location for this building neither of which agreed with the park plan. After a serious battle, the moral force of the plan placed it in the proper location. Many buildings like the National Museum, the George Washington Memorial and the Freer Gallery have fallen into their proper place because there was a good plan. The moral force of this plan located the semi-public buildings along 17th Street, and we have facing the park, the Bureau of American Republics, The Daughters of the American Revolution, the Red Cross and the Corcoran Gallery of Art.

The serious battle which waged for twelve years between the American Institute of Architects and those who desired to transfer the Lincoln Memorial to some other site was finally won by the Institute. We now see the Lincoln Memorial in its stately dignity and classic purity at the west end of the mall.

Between the Washington Monument and the Lincoln Memorial, the plan has been followed in the planting of stately avenues of trees, in the laying out of roadways with charming vistas and in the Lagoon or Mirror Lake, which reflects in its clear waters both the Washington Monument and the Lincoln Memorial. When we see these great accomplishments, all must appreciate the fact that the artists' visionary dream has become a practical reality.

Projects Apparently Lagging

While the progress in the last few years has been very satisfactory, many important elements which have been backward, are now beginning to materialize. The Botanical Garden is on the site where the Commission shows Union Square dominated by the Grant Memorial Group. Opening this square will remove the present Botanical Gardens.

The plan calls for a park on the eastern side of the city, balancing Rock Creek on the west. Anacostia Park has been unknown to most people, growing gradually year by year as the dredging and filling in of the Eastern Branch has progressed and a park is emerging from the void.

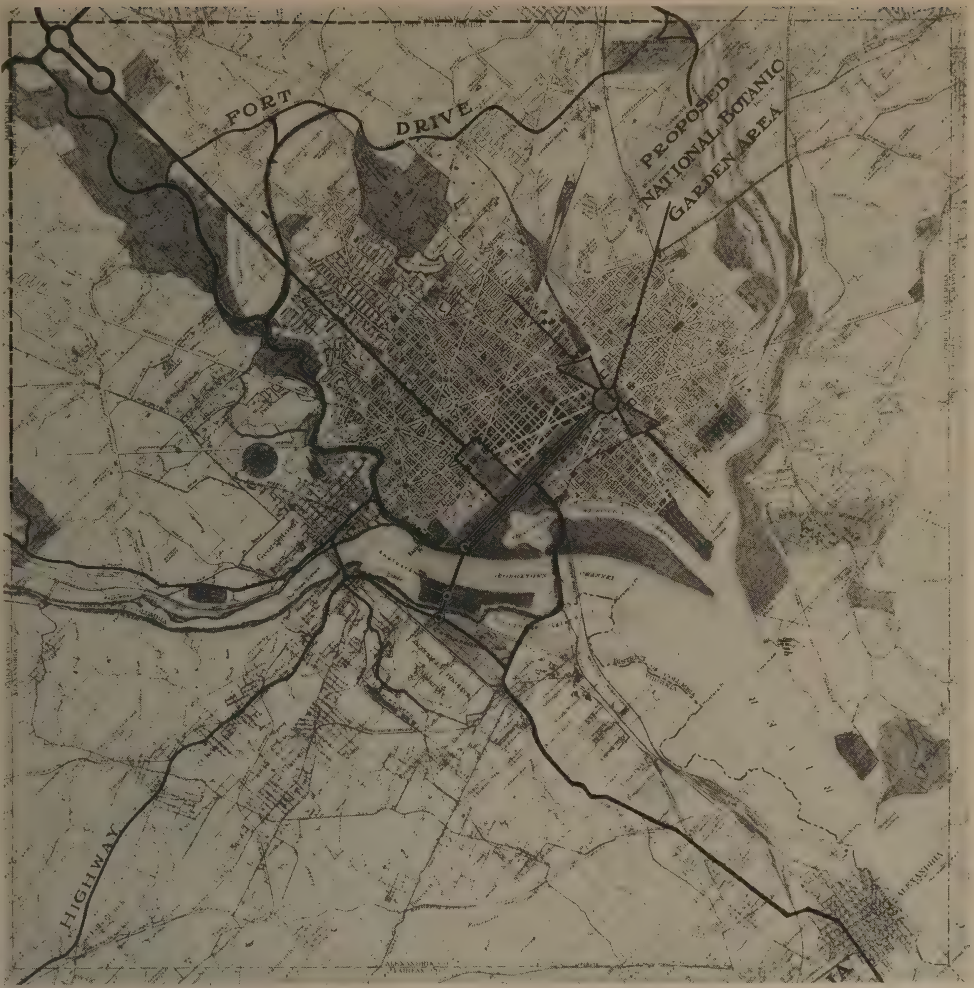
The Lincoln Memorial is a focal point on the axis of the Washington Monument and the Capitol. From it will radiate the highways to Rock Creek Park and Arlington Cemetery. The connection between the Potomac and Rock Creek Parks has been delayed by the filling in of the river front, and the slow method of purchasing the needed land in Rock Creek Valley by small yearly appropriations. While a bridge connecting the city directly with the south has long been considered most desirable, no definite steps were taken to secure the structure until after the United States had in Arlington their greatest soldiers' cemetery. Fortunately, this scheme for a bridge as presented went no further, as the location they proposed from the Naval Hospital Hill was both unsightly and unreasonable. We should be thankful that the final execution of this bridge awaited the Park Commission report.

The Commission contemplated a north and south axis to supplement the longer and more important east and west axis. This minor axis started with the White House, south over the Monument Garden to a group of buildings on the river shore ending the vista. Congress authorized on February 12, 1925, a competition for a memorial to Theodore Roosevelt adapted to fit this site. John Russell Pope was the successful competitor. This location for Roosevelt is meeting opposition in Congress and no can tell the final result. A part of the landscape suggestion of the Park Commission was a boulevard connecting the old civic fortifications which surrounded Washington. All of the projects mentioned above are now in progress.

Union Square and the Botanical Garden

One of the most important points in the park composition is the east end of the mall, where Union Square is indicated with the statue of Grant as the central feature. After serious opposition, the statue to Grant was authorized, when it was located in the most suitable place at the east end of the mall, due to the moral force of the park plan. The great group of sculpture by Shrady, the single equestrian figure of Grant in the center with groups of cavalry and field artillery on either side in violent action, is overshadowed by the botanical glass houses, belittled by the street cars running back of it and marred by the landscape in the botanical gardens having no relation to it. This is a case where lack of reverence is destructive of dignity. This inexcusable condition has lasted for many years, and we should be thankful that Congress at last shows a disposition, if nothing more, to find another place for the so-called botanical garden. They have at least under consideration a site which will keep this Congressional plaything under its own eyes. It must be understood that the present site, or any site selected near the Capitol will be unfit in size, soil and exposure for a national arboretum.

The old canal, which made south Washington an island, ran from the river near the Washington Monument down north B Street, deflecting at the foot of the Capitol Grounds, and ran into the river again east of the present War College. Sewers were run into this canal from time to time as the city grew. After the Civil War, in the early seventies, the sewerage emptied into the canal became extremely offensive and a menace to health. It was arched over and turned in a closed instead of an open sewer. The canal, when covered with the two original side-streets, makes an avenue over two hundred feet wide running from the Capitol grounds southeast and south to the present War College. The utili-

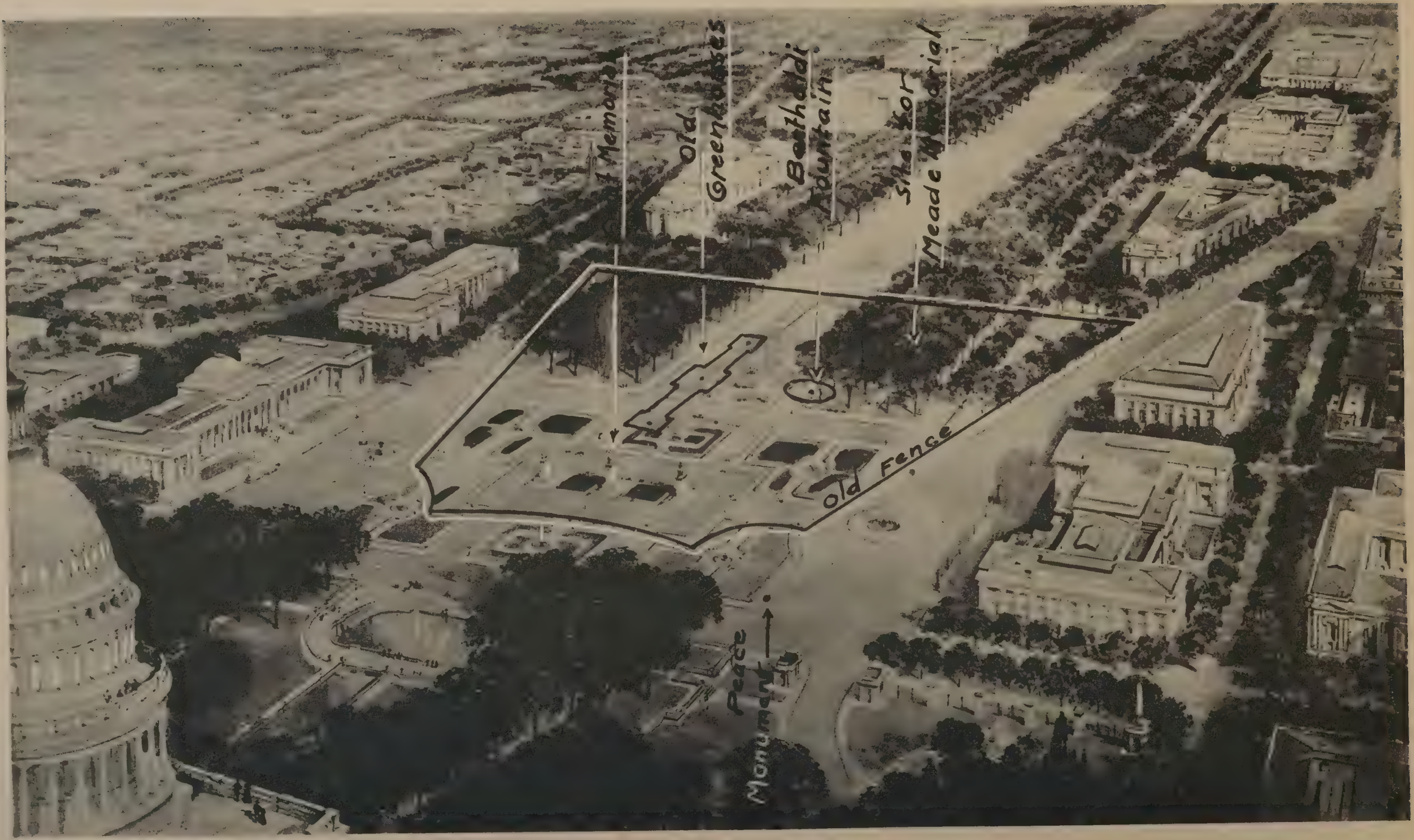


MAP OF THE DISTRICT OF COLUMBIA SHOWING PROPOSED PARKS AND HIGHWAYS

zation of this space from the Capitol to the river combined with proposed acquisitions south of the Capitol would keep the Congressional flower garden near the Capitol, give a parked area in a part of the city which needs attractions and form a connecting link between the mall, the Capitol and the War College. At one time it was thought that any provision for a botanical garden would militate against the Mount Hamilton site, which all authorities agree is the proper place for a national arboretum.

Connecting Parkway

Rock Creek, a picturesque stream which winds for two miles from the Potomac to the National Zoological Park, ran through a charming valley which was rapidly being destroyed by encroaching grading operations, but it was not past saving. The Park Commission selected this valley as the vital link between the Potomac and Rock Creek Parks. They are now separated by a long, dreary drive through the city streets. There was at one time a serious proposal to arch



SITE OF THE GRANT MEMORIAL
PROPOSED UNION SQUARE, AND OPEN VISTA TO THE MONUMENT OF WASHINGTON

the creek, and fill it from Georgetown to Washington. The greater part of this section is too precipitous for building sites. Convenient to both Washington and Georgetown, parts of it have been used as a dumping ground for excavated earth, refuse and waste material of every description. Since it has ceased to be a dump, the ugliness of these jarring spots has been screened by the kindly hand of nature with small trees, bushes and vines.

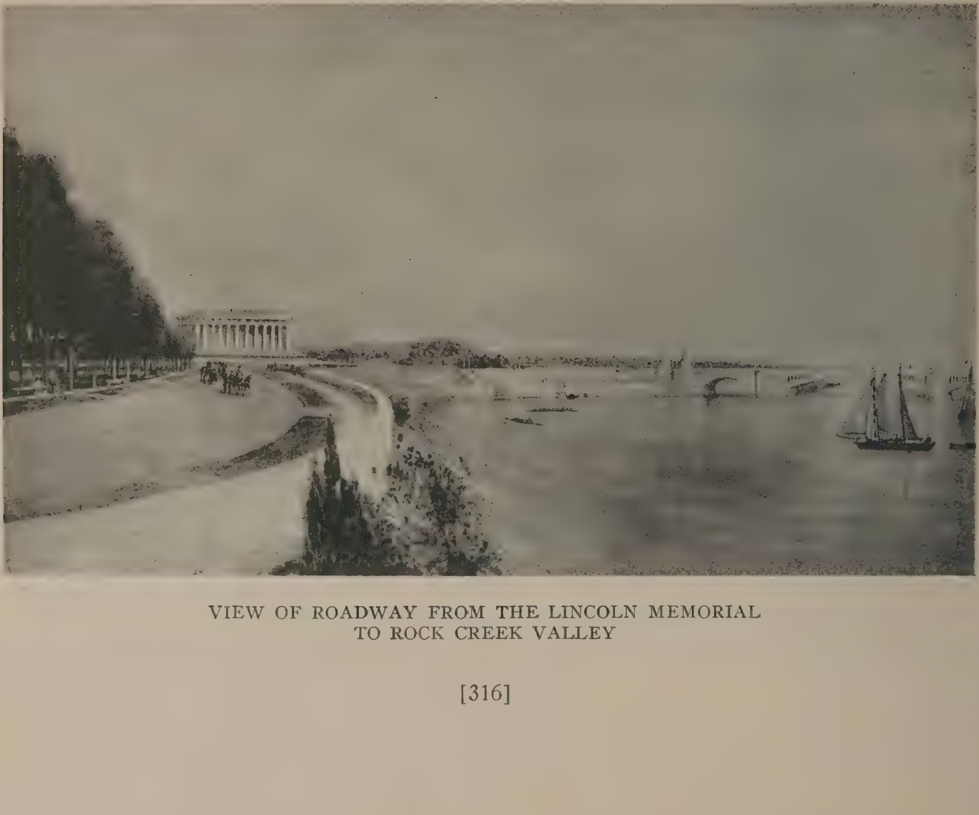
To make available this important link in the park system it was necessary to build a sea wall, fill and widen Potomac Park south of the Lincoln Memorial and to purchase the ground from the river to the Zoo. The extension of Potomac Park on the south has been going on gradually for years from dredging the river channel, and by the dumping of cleanly excavated earth. For the past six or eight years the Office of Public Buildings and Grounds has been buying parcels of ground in this area by private sale, until they have acquired all but one or two small pieces of which Congress is expected to authorize the purchase this year. The plans for roadways and walks and landscape treatment have been approved, and the surveys and the rough base of the roadways are under way. This roadway, radiating from the Lincoln Memorial, turning by a great curve up Rock Creek Valley, will make a great addition to the park system, connecting the two great parks without passing through the city. Passing along the river shore, with the attractive Analostan Island across the channel, it reaches the point where Rock Creek enters the river. Turning north, it will follow the shore of the Creek up the picturesque valley and pass under the following new bridges, Pennsylvania Avenue—a granite-faced structure; the Dumbarton or Q Street bridge—a concrete structure trimmed with buff sandstone, and the Connecticut Avenue bridge—a concrete structure. Several old bridges span this valley which before many years have passed must be replaced by permanent structures.

The Memorial Bridge

Daniel Webster in his Fourth of July speech, 1851, gives Gen. Andrew Jackson the credit of first visualizing a memorial bridge across the Potomac at Washington. He said: "Before us is the broad and beautiful river * * * which a late President * * * desired to span with an avenue of ever-enduring granite symbolical of the firmly established union of the North and South." Did these statesmen have a prophetic knowledge of the great conflict which was to firmly establish the permanent union between the states?

The war left some thirty thousand heroes buried on the hillsides of Arlington across the river from Washington. This great cemetery has emphasized the need of direct connection with Washington, when hundreds of thousands take part in patriotic ceremonies. The need of such a bridge has become more and more urgent. The memorial character of the structure has persisted as symbolizing "a permanent and complete union." The reciprocity of site, over the bridge, between the Lincoln Memorial and the Home of Lee, while reminding us of the conflict, binds together the memory of these two great pure men. After the civil war several efforts were made to secure a bridge across the river. One of the first definite steps was a senate resolution, May 24, 1886, for investigation. This brought plans from Major Hains for a utilitarian structure. To start on the crown of the present naval hospital hill and cross the river to Arlington was the favorite site. From this time on resolution followed resolution for a bridge, the hospital site having been fixed as the most desirable starting point. The bill, March 3, 1899, called for designs for a memorial bridge across the Potomac. This resulted in a formal competition in which many prominent engineers participated. The successful design was submitted by William H. Burr, engineer, assisted by Edward Pierce Casey, architect. The plans were submitted to Congress in April 1900, but no definite steps

VIEW SHOWING HOW THE PLANTING OVERSHADOWS THE GRANT MEMORIAL



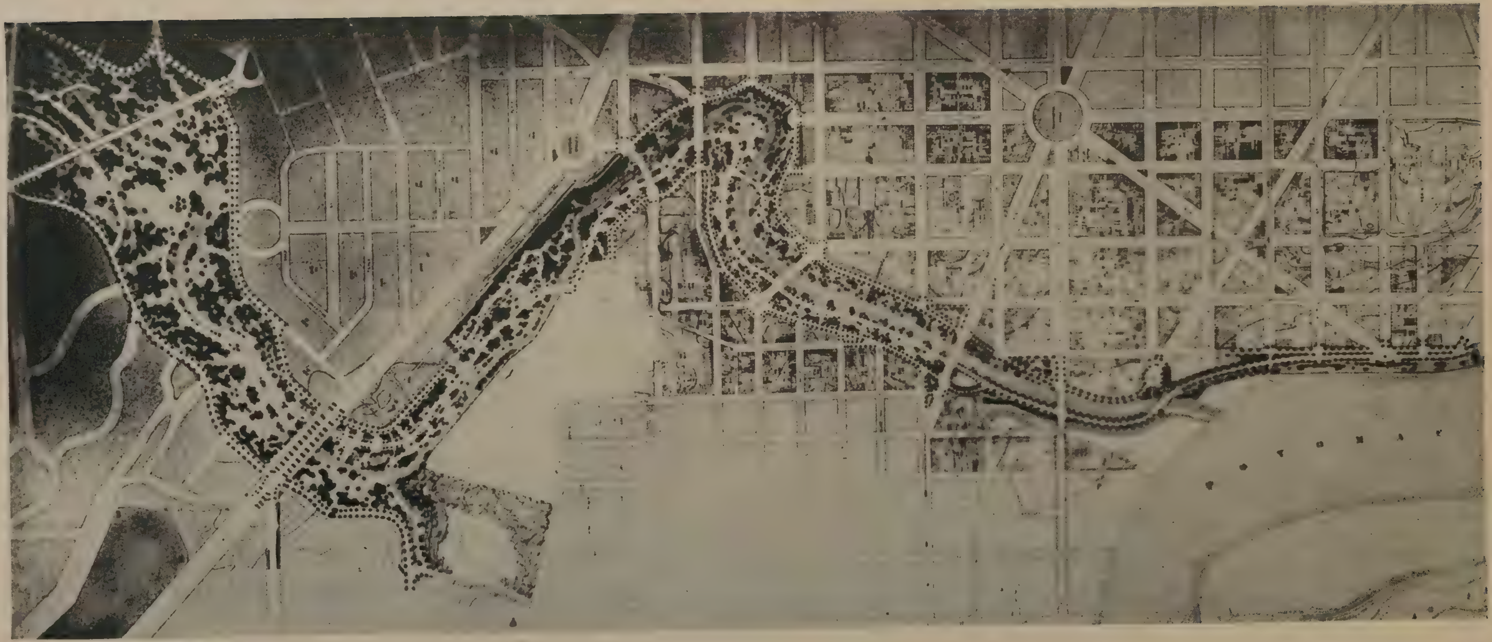
VIEW OF ROADWAY FROM THE LINCOLN MEMORIAL TO ROCK CREEK VALLEY were taken to begin the structure. It is interesting to remember that this isolated bit of city planning occurred just the year before the Park Commission began the study of the city as a great composition in which each element is duly related to the other. The Park Commission in its plan was the first to suggest a national memorial to Lincoln, indicating its character and location. They made it an important center with small axes radiating to minor points of interest, and major axes to Washington and Grant and over the new memorial bridge to the holy ground across the river.

The Park Commission made this recommendation in Jan. 15, 1902. The twelve year battle to fix the location of the Lincoln Memorial was also a battle for the location of the memorial bridge. If the Lincoln Memorial had been made an addenda to the Railway Station, there would have been no cause for the bridge in this location. No steps were taken for the bridge until Mar. 4, 1913, when a commission with the President, the President of the Senate and Speaker of the House with Chairmen of Committees was authorized to expend $25,000 in making surveys and securing plans. This appropriation was not made available until June 12, 1922, when the work was commenced, and actively progressed. The advocates of various sites were given an opportunity to present their views. The moral force of the Park plan carried the day, and on Dec. 18, 1922, the Commission unanimously decided upon the low level bridge on a line from the Lincoln Memorial to the Lee Mansion in Arlington.

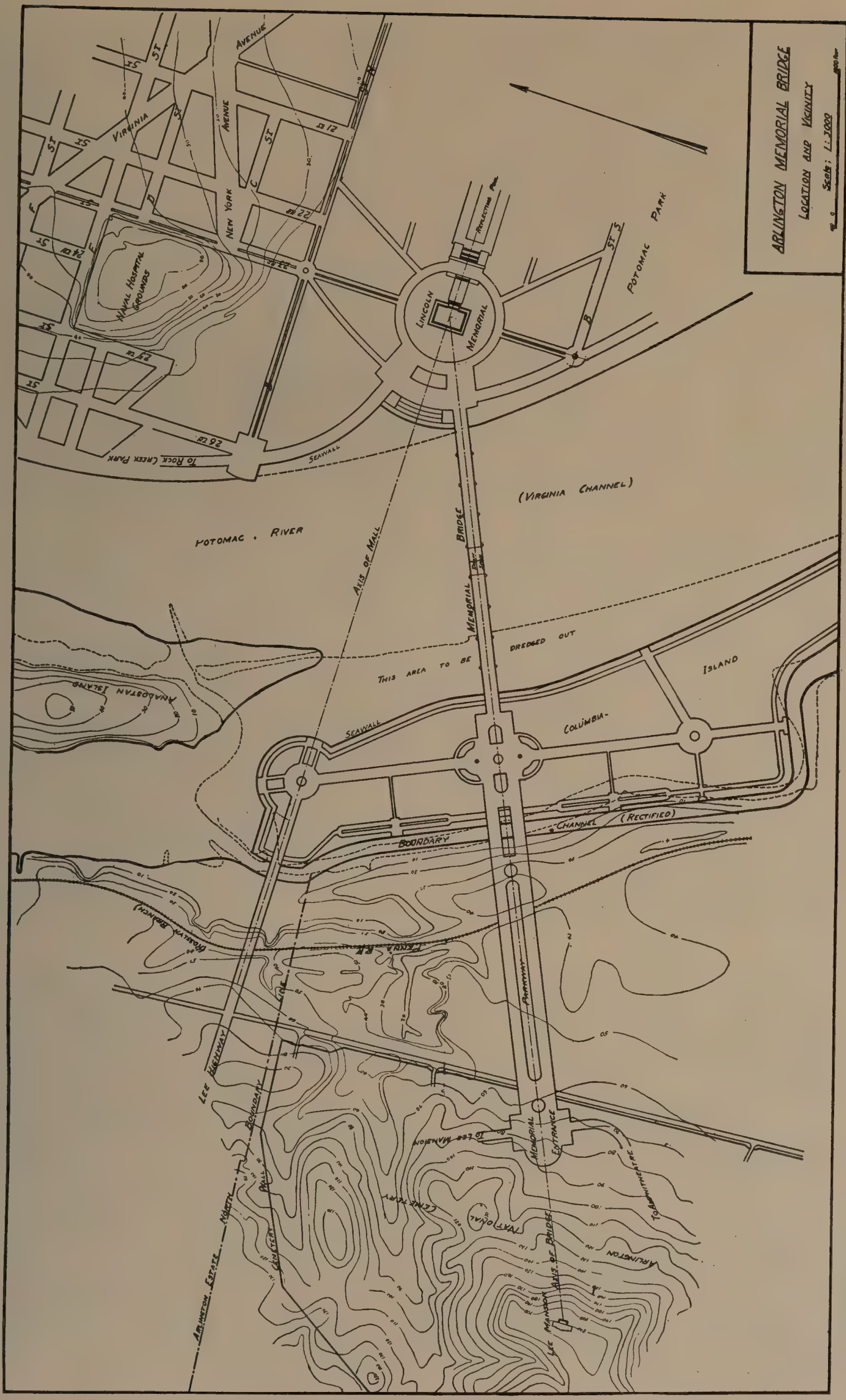
McKim, Mead and White were selected as architects. While a larger and more costly structure, it has been made subordinate to, as well as a feature of, the Lincoln Memorial. It has been kept low so as not to clash or interfere with the dignity of Lincoln. It will have nine segmental arches. The center span, as in all bridges noted for their beauty, will be the widest, 184 feet. From the center to the shore sides the spans decrease to the minimum of 166 feet. The bridge will be 2,138 feet long, between the terminal pylons, a total width of 90 feet, 60 foot roadway and 15 foot sidewalks. The illustrations show the simplicity of the design depending on its proportions for its dignity and beauty. This plan covers very much more ground than the bridge alone. First the bridge plaza and water gate from the river to Potomac Park. These features form the lowest terrace of the Lincoln Memorial. Columbia Island, on the Virginia side of the river, formed by the river dredging, has been made the Virginia end of the bridge on the southern side of the river. The landscape treatment of this island is a part of the plan. The entrance to the bridge north and south is emphasized by sturdy pylons, 40 feet high, on which appropriate commemorative sculpture is suggested. Commemorative columns 166 feet high emphasize the plaza ending the bridge on Columbia Island. The axis of Columbia Island gives an opportunity for a dignified entrance to Washington on the Lee Highway. From Columbia Island over twin bridges is a broad parkway with two roadways and a tapis vert which forms the approach to Arlington Cemetery where the parkway ends at the foot of the hill on which the Lee Mansion is situated, in a semi-circular plaza, 226 feet in diameter, against a terrace wall 30 feet in height. From this plaza a winding road leads up the hill to the Lee Mansion and to the open air auditorium in the other direction. The Commission goes farther and recommends the widening of B Street north and Twenty-third Street west, the city streets which become the direct approaches to the Bridge. All of the projects have been authorized on a ten year construction scheme for completion.

Anacostia Park

Washington is located at the forks of the Potomac. While the main body of the river goes by on the west, the minor branch, called the Anacostia



THE PROPOSED CONNECTION BETWEEN THE POTOMAC RIVER
AND ROCK CREEK PARK


ARLINGTON MEMORIAL BRIDGE
LOCATION AND VICINITY
Scale: 1:7000
LINCOLN MEMORIAL
REFLECTING POOL
POTOMAC PARK
POTOMAC RIVER
(VIRGINIA CHANNEL)
MEMORIAL BRIDGE
AXIS OF MALL
THIS AREA TO BE DREDGED OUT
SEAWALL
COLUMBIA ISLAND
ANALOSTAN ISLAND
CHANNEL (RECTIFIED)
BOUNDARY
NAVAL HOSPITAL GROUNDS
NEW YORK AVENUE
VIRGINIA AVENUE
TO ROCK CREEK PARK
PARKWAY
MEMORIAL ENTRANCE
TO LEE MANSION
TO AMPHITHEATRE
NATIONAL CEMETERY
ARLINGTON
LEE MANSION
AXIS OF BRIDGE
LEE HIGHWAY
ARLINGTON ESTATE NORTH BOUNDARY
CEMETERY WALL
PENNA RR
23RD ST
22ND ST
21ST ST
26TH ST
25TH ST
24TH ST
17TH ST
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Perspective
PROPOSED ROOSEVELT MEMORIAL BRIDGE, WASHINGTON

River runs east of the city. This small river winds through a comparatively level valley. The park commission plans called for a park up this valley balancing Rock Creek Park on the west. Rock Creek Park is rugged and picturesque. The Anacostia valley is level and broad, the larger part having been marsh land covered with water at high tides. This marked difference in the valleys gave the Commission an opportunity for two contrasting parks—one hilly and picturesque, the other level, quite largely a water park. By dredging and filling they will form lakes and lagoons and raised islands, making an attractive variety.

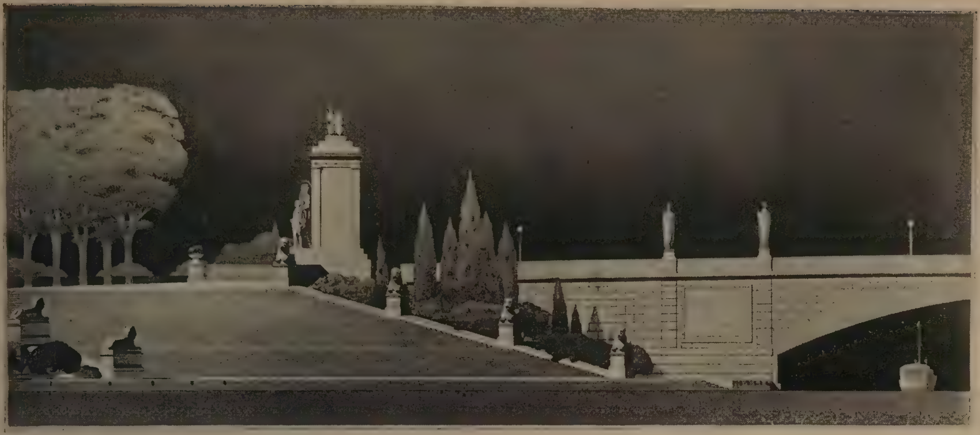
The Navy Yard is on the Anacostia River and to secure depth for deep draft vessels it was necessary to dredge a channel. The dirt was pumped on the marsh opposite the city. It is on this made ground that the Army and Navy have their flying fields. They are called the Bolling and Anacostia Field. These join and really form a part of the Park. Work has been progressing slowly with small appropriations, but it is now rapidly approaching a point where it will be appreciated by the public.

Old Forts

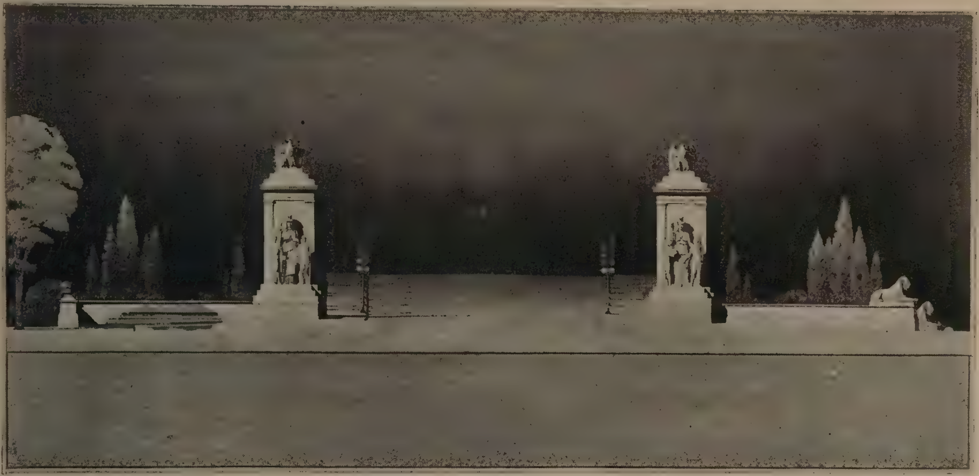
Plans have been made for a parked boulevard connecting the forts which surrounded Washington during the Civil War. As they all have commanding positions with effective views this will add materially to the parks of Washington.

The Roosevelt Memorial

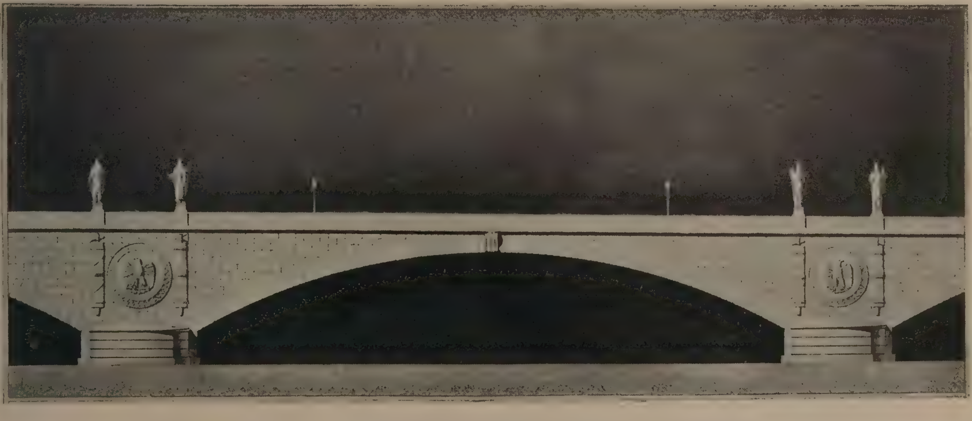
The Park Commission in designing their great composition, had Washington as the central figure, Grant at the east and Lincoln at the west, connected by the central open parkway. On the north was the White House connected by Pennsylvania Avenue with the Capitol. On the south, where the Park Commission felt the need of a balancing element, they suggested the group to the Constitution Makers. This gave a reciprocity of site down Maryland Avenue between this group and the Capitol carrying out L'Enfant's idea. This group of buildings was necessary to finish the artistic composition. I understand there is some objection to changing the form of Twining Lake, the Tidal Basin, which was put in before the Park Commission Report to flush out the



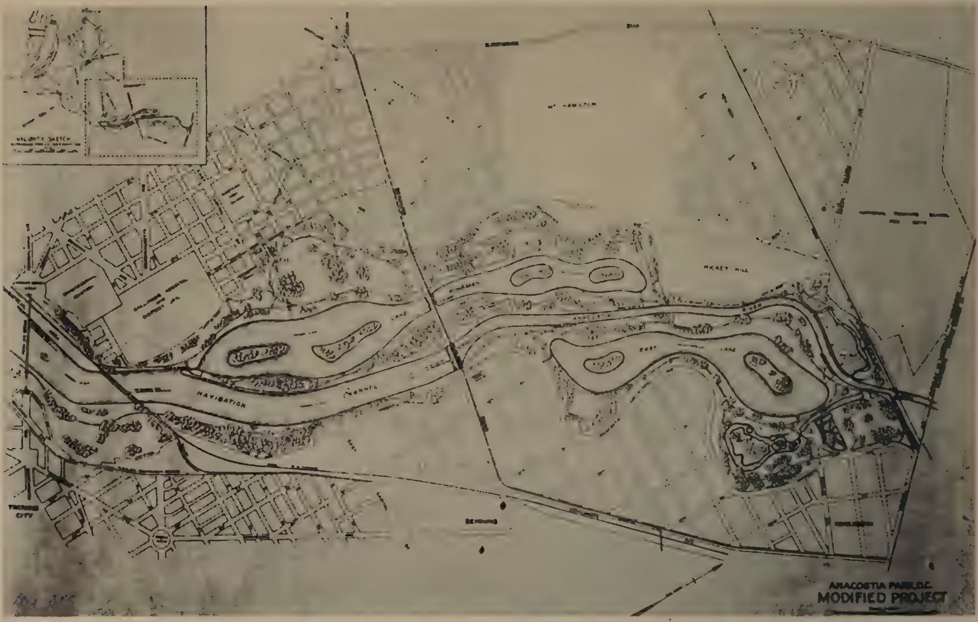
Elevation of East End and Water Gate



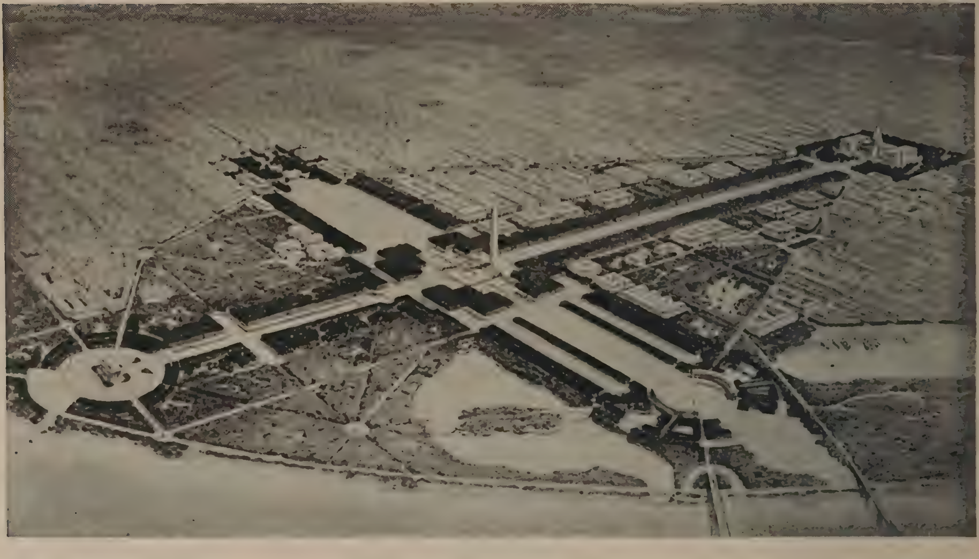
Elevation of Entrance to Bridge



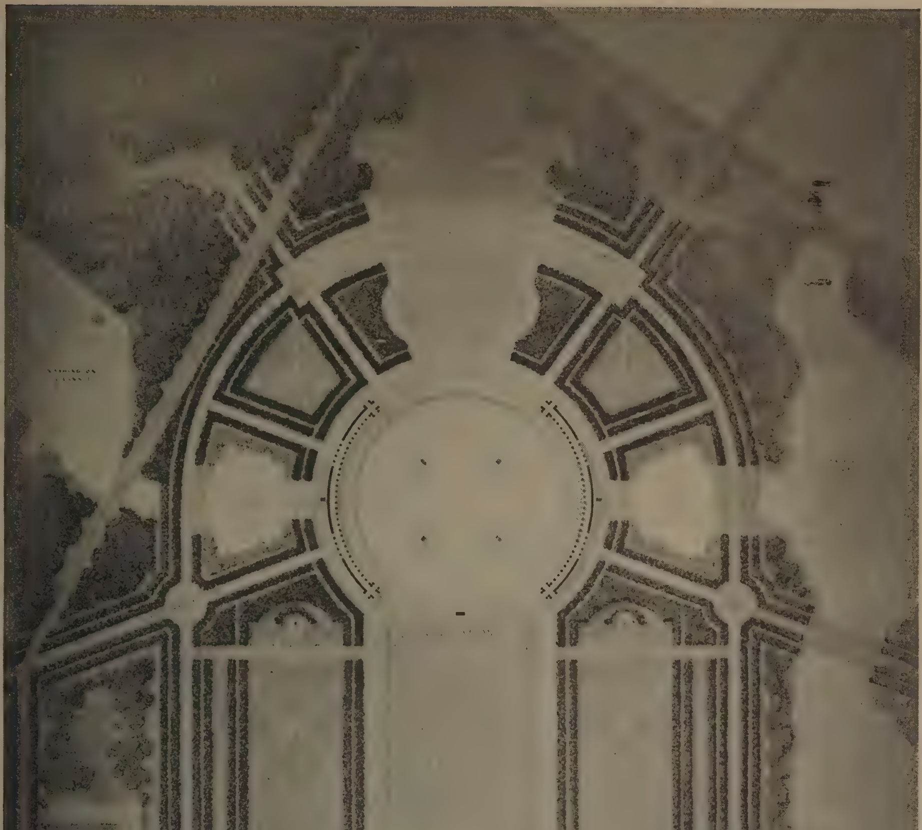
Elevation of Typical Arch
PROPOSED ROOSEVELT MEMORIAL BRIDGE, WASHINGTON



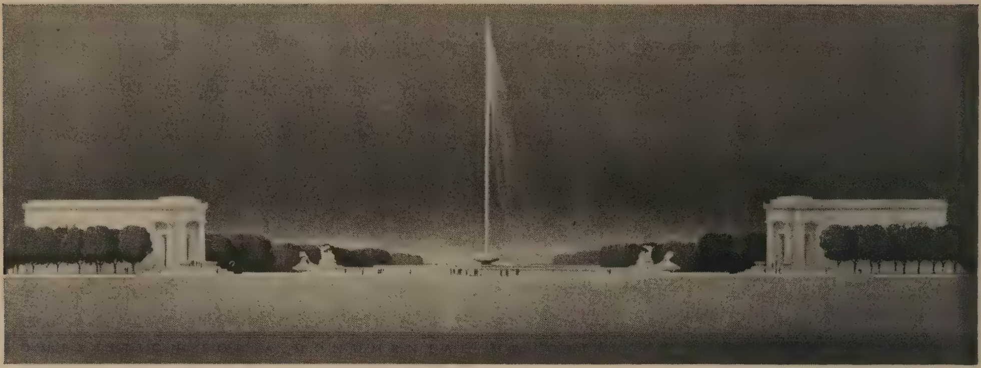
SKETCH SHOWING PROPOSED TREATMENT OF ANACOSTIA PARK, WASHINGTON



A BIRD'S-EYE VIEW OF THE PROPOSED ROOSEVELT MEMORIAL SHOWING ITS RELATION TO AND CONFORMITY WITH THE PARK COMMISSION PLAN OF 1901



DETAIL PLAN OF PROPOSED ROOSEVELT MEMORIAL, WASHINGTON

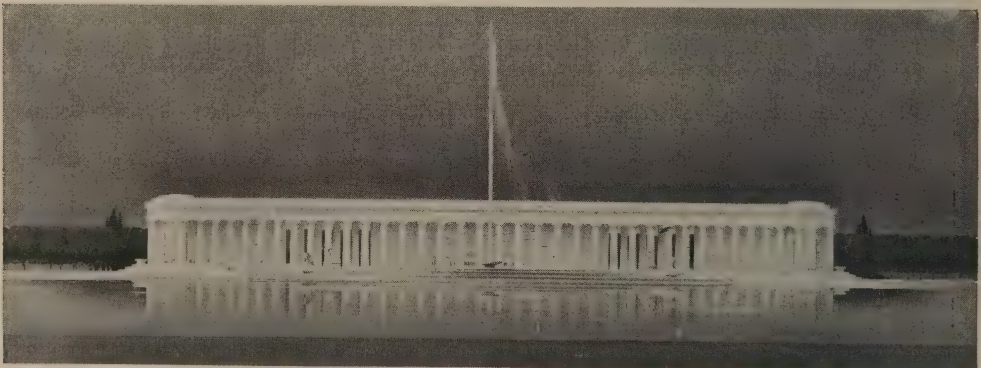


An island of white granite from the center of which a shaft of water rises to a height of 200 feet. Symbolical ships at the base of the fountain carry the message of Roosevelt's life to the four points of the compass

PROPOSED ROOSEVELT MEMORIAL, WASHINGTON

dead end of the Washington Channel. I do not know how effective it has been, but I do know that the Commission composed of practical as well as artistic men, knew that they could modify this basin without detriment to the Washington Channel and that such modification was necessary to treat the landscape effectively.

Congress authorized competitive plans to fit this site still open in the great composition. The design selected in the Roosevelt Memorial competition, together with the modifications of the Tidal Basin are in accord with the Park plans. Some of the best firms competed in this competition and there was a capable jury. So we may feel that the best design won. The design is simple and classical. From the drawings we may visualize the dignity of a white granite island, 280 feet in diameter, rising from a circular basin 600 feet in diameter, and flanked east and west by majestic colonnades 670 long and 60 feet high. With this dignified setting we may see the great jet of water representing Roosevelt's purity and force, rising two hundred feet from the granite island. The monument will rightly complete the great plan by giving the south vista, over Washington Monument Garden, through the colonnades to the southland. Without the strong backing of Roosevelt the Park scheme would have failed and it is proper that



View of curving colonnades with fountain in foreground

PROPOSED ROOSEVELT MEMORIAL, WASHINGTON

he should have one of the most important sites in the composition. He being of southern and northern parentage, it is fitting that his memorial should guide the eye to a view linking the north and south together in a permanent union.

PROPOSED ROOSEVELT MEMORIAL, WASHINGTON.

Detail of prow of symbolical ship

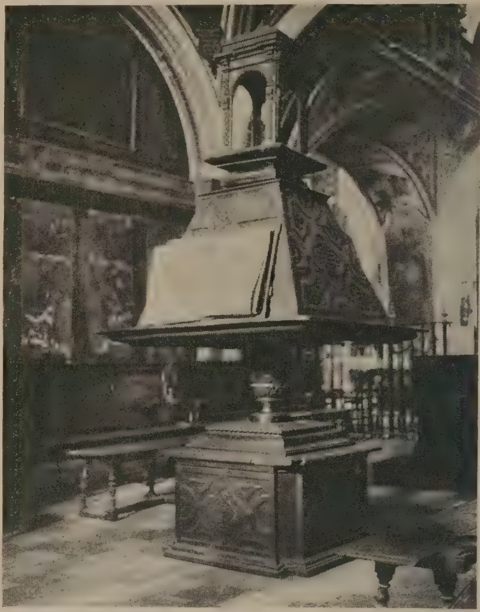
A SPANISH CHOIR LECTERN

By
E. Donald Robb
Measured Drawing by the Author

CHOIR LECTERNS were used for antiphonal chanting by the monks in conventual churches and by the clergy in the larger parish churches. They were sometimes four-sided in shape, similar to the one shown in the illustration, and sometimes had but two sloping book rests. The latter type is more common in England, and is frequently imitated in Bible lecterns for modern churches. This use of the two-sided lectern is incorrect, unless its form can be justified by the use of two separately bound volumes—one of the Old Testament and one of the New.

The four-sided lectern seems to be a more general favorite on the Continent, and one frequently meets with exceptionally large and handsome examples of this type. Especially is this the case in Spain, and the one shown in the accompanying illustration with one of its ancient service books still in place—although not probably in use—is an unusually fine specimen.

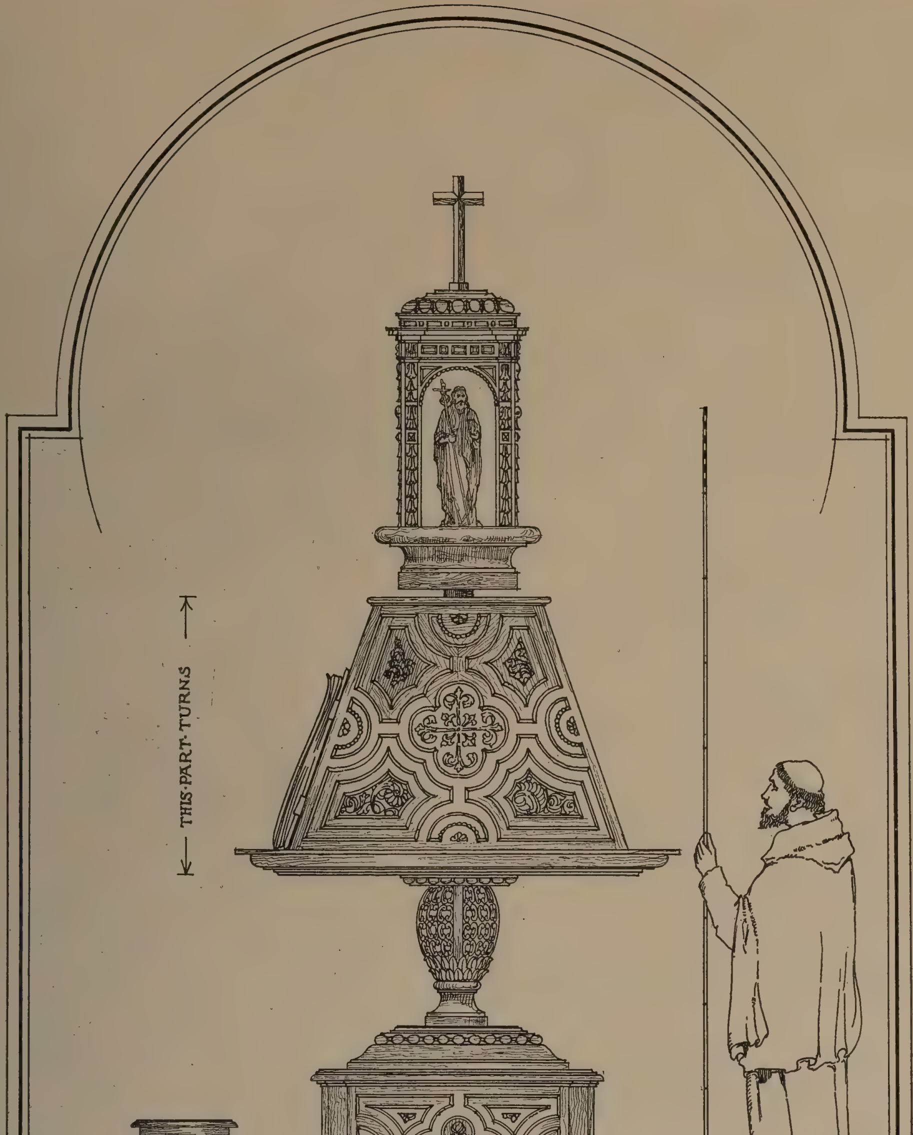
The best Spanish lecterns as well as most of the best Spanish woodwork, date from the days of the Renaissance, and much of this woodwork shows unmistakable signs of the Moorish occupation. This is more especially true of doors, shutters and ceilings, where the Spanish joiner has delighted in multiplying and elaborating his panel work in obvious imitation of the work of his former masters, who were expert craftsmen in wood mosaic and joinery.



LECTERN IN PARISH CHURCH OF SANTA MAGDALENA, SEVILLE

The typical Spanish door of the period following the expulsion of the Moors, is one of many panels, sometimes numbering sixty to seventy in each fold, arranged in a pattern composed of squares, oblongs, hexagons and circles, — sometimes with a bit of carving in those panels which come at focal points, — always with heavy, deeply-sunk mouldings small in scale, sometimes so deep that the panels are reduced to an inch or less in width. Something of the kind is shown in our illustration, although this is not an example of the exaggerated type, and the scale of the panels on book rests and base is considerably larger than many that one frequently sees in Spain and Southern France.

This lectern stands in the important parish church of Santa Magdalena in Seville.



·CHOIR·LECTERN·STA·MAGDALENA·SEVILLE·

·MEASURED·AND·DRAWN·BY·E·DONALD·ROBB·

EARLY AMERICAN ARCHITECTURE and the ALLIED ARTS.—*A Bibliography*

By
Richard J. Bach

(Continued from Vol. 59. Page 273)

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Wise, Herbert C., and Beidleman, Ferdinand. Colonial Architecture for Those About to Build. Being the Best Examples—Domestic, Municipal and Institutional—in Pennsylvania, New Jersey and Delaware, with Observations upon the Local Building Art of the Eighteenth Century. Crown Octavo; pp. xv+270, ill. Philadelphia; The J. B. Lippincott Company; 1913. $7.50.

3 Glassware

Barber, Edwin AtLee. American Glassware, Old and New. A Sketch of the Glass Industry in the United States and Manual for Collectors, etc.; 12mo; pp. 112; ill. Philadelphia; Patterson and White Company; 1900. Out of print.

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Avery, C. Louise. American Silver of the XVII and XVIII. Centuries, a Study Based on the Clearwater Collection. With a Preface by R. T. H. Halsey; incl. an Article: Classic Mouldings in American Silver by Cass Gilbert. Octavo; pp. clix+216, illus. New York; The Metropolitan Museum of Art; 1920. $5.

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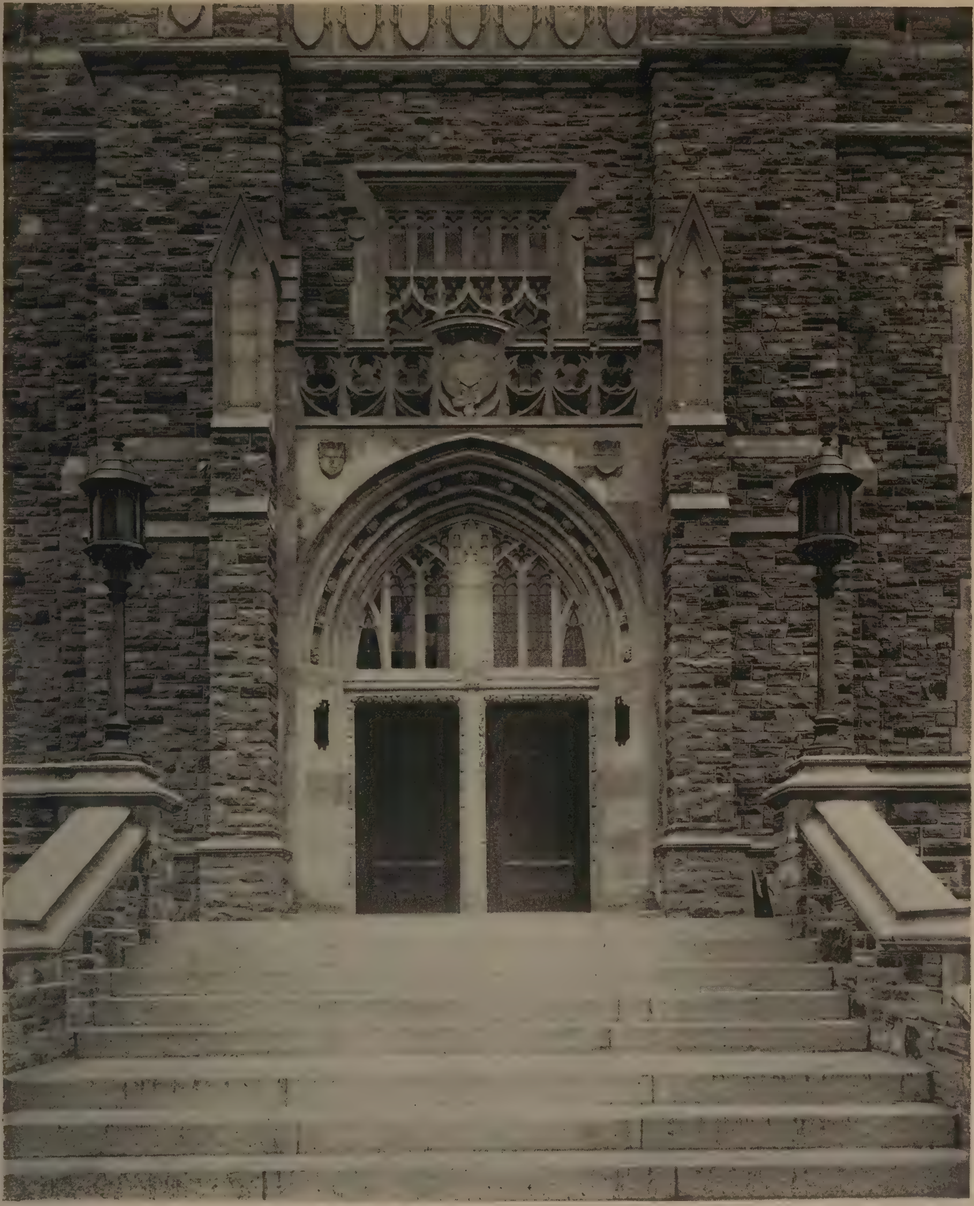
(To be continued in the May issue)

(Prices quoted in the Bibliography have been verified as far as possible, but on this point readers are referred to the publishers in each case.)

PORTFOLIO

CVRRENT·ARCHITECTVRE



Main Entrance
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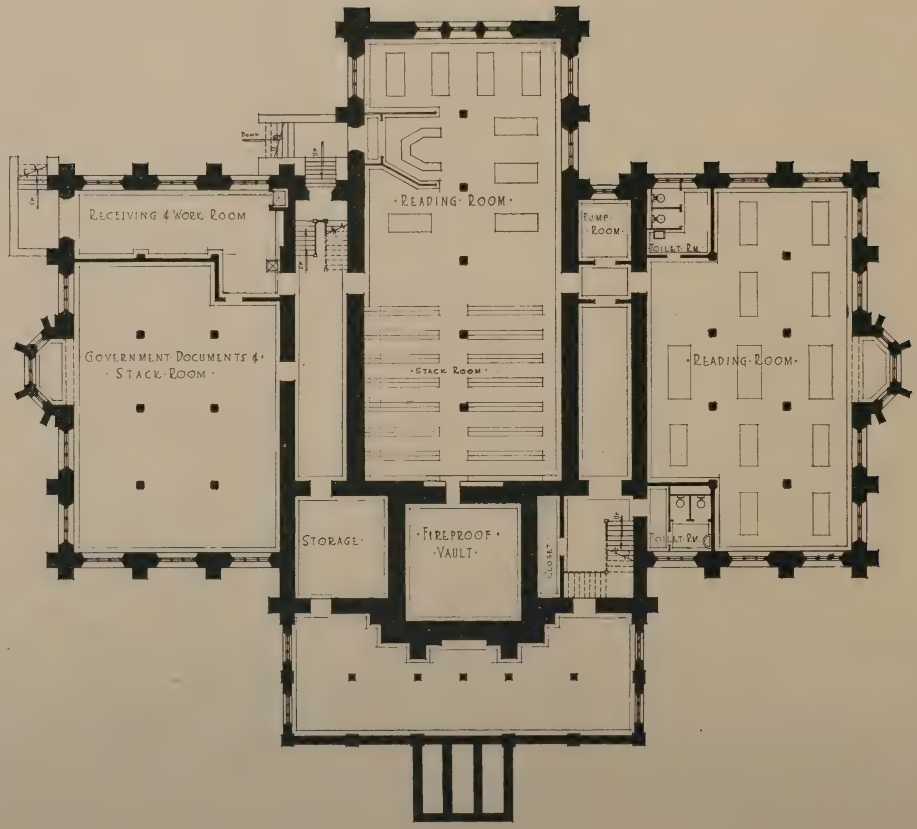
Emile G. Perrot, Architect



·Ground·Floor·Plan·

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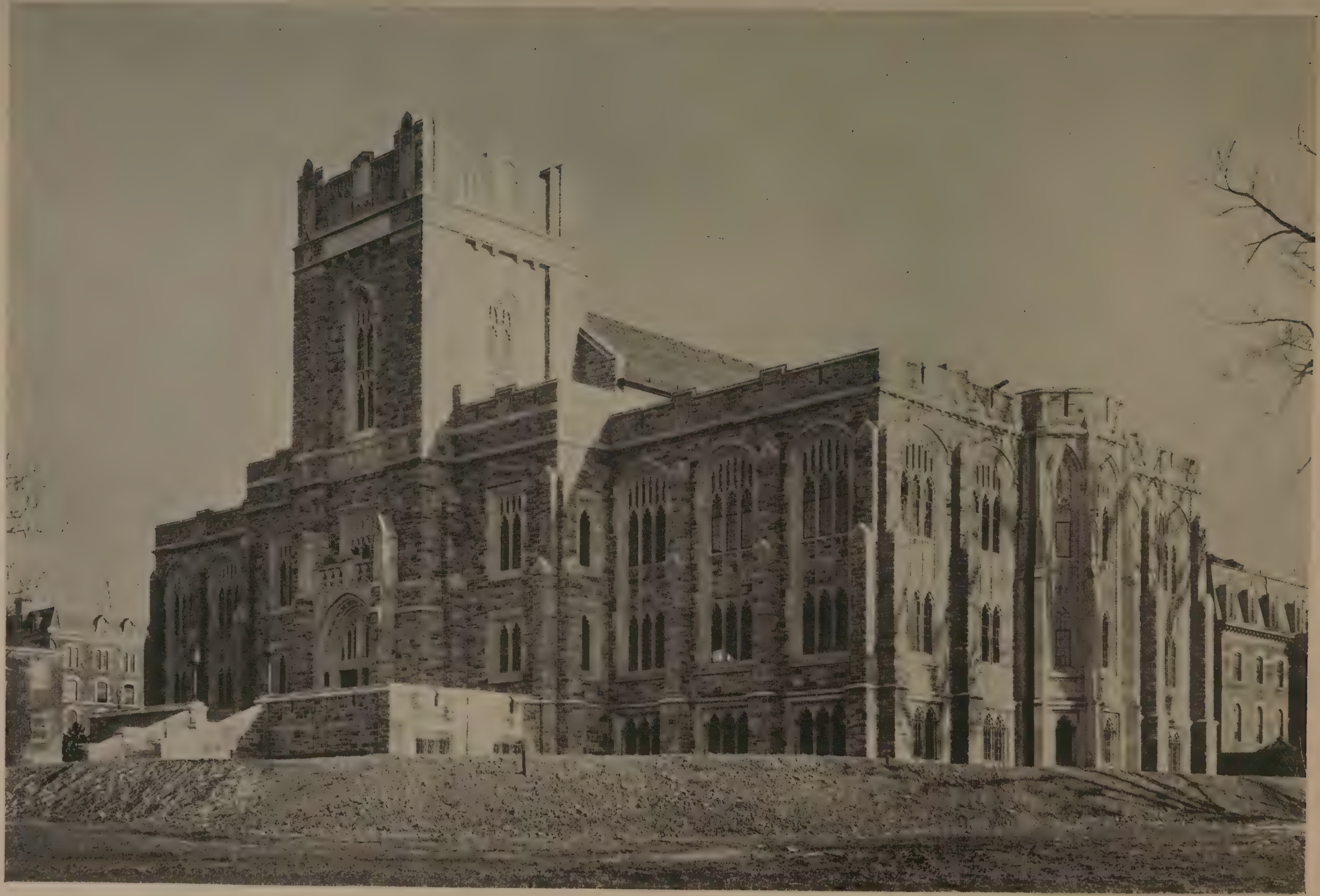

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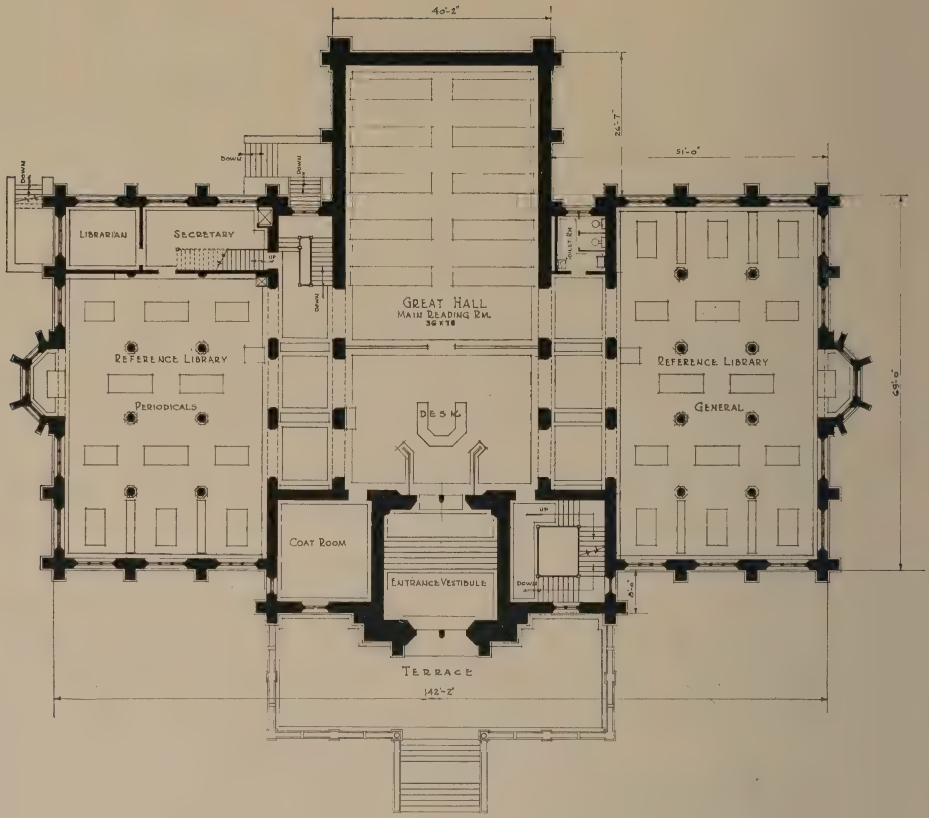

FIRST·FLOOR PLAN

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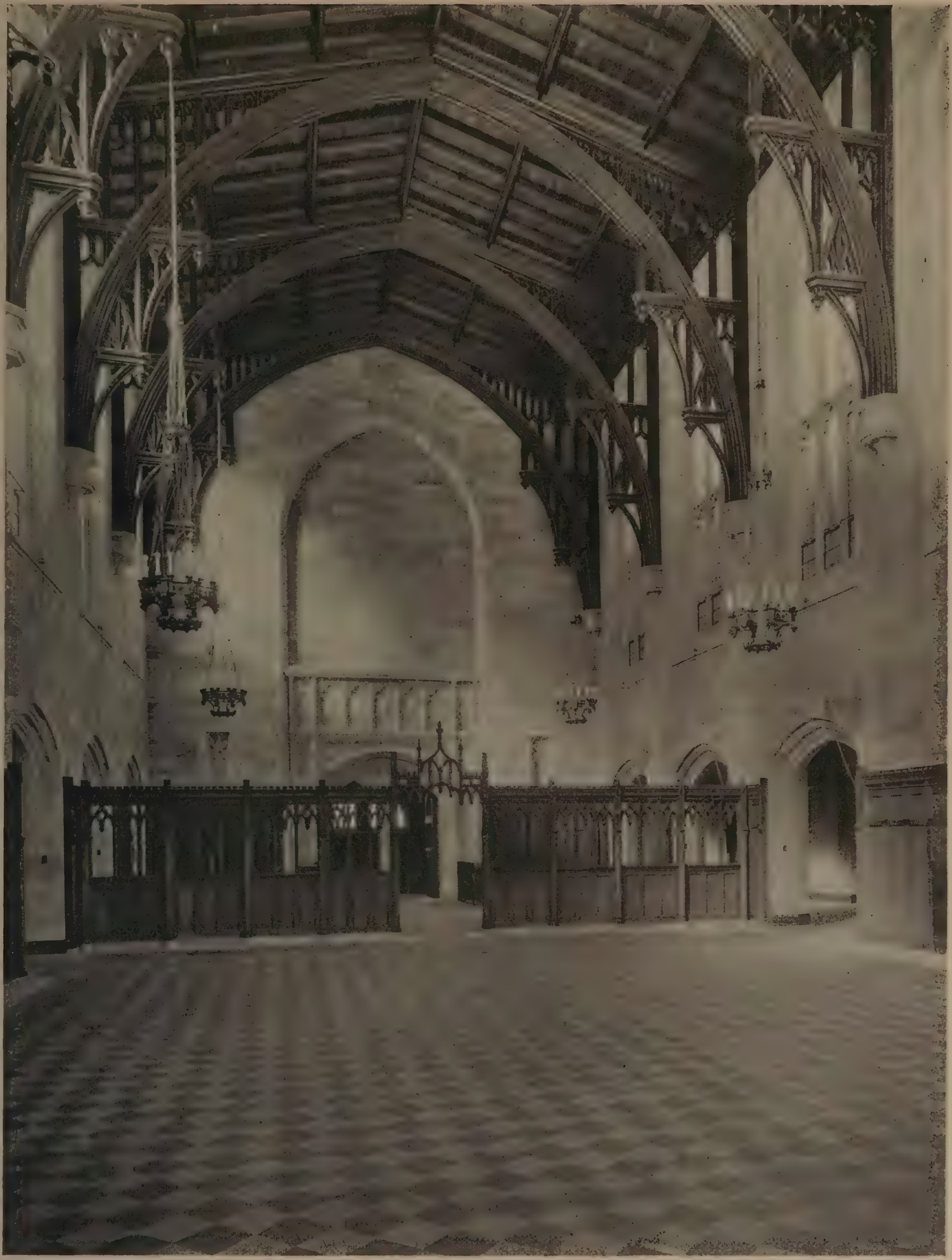

Main Reading Room
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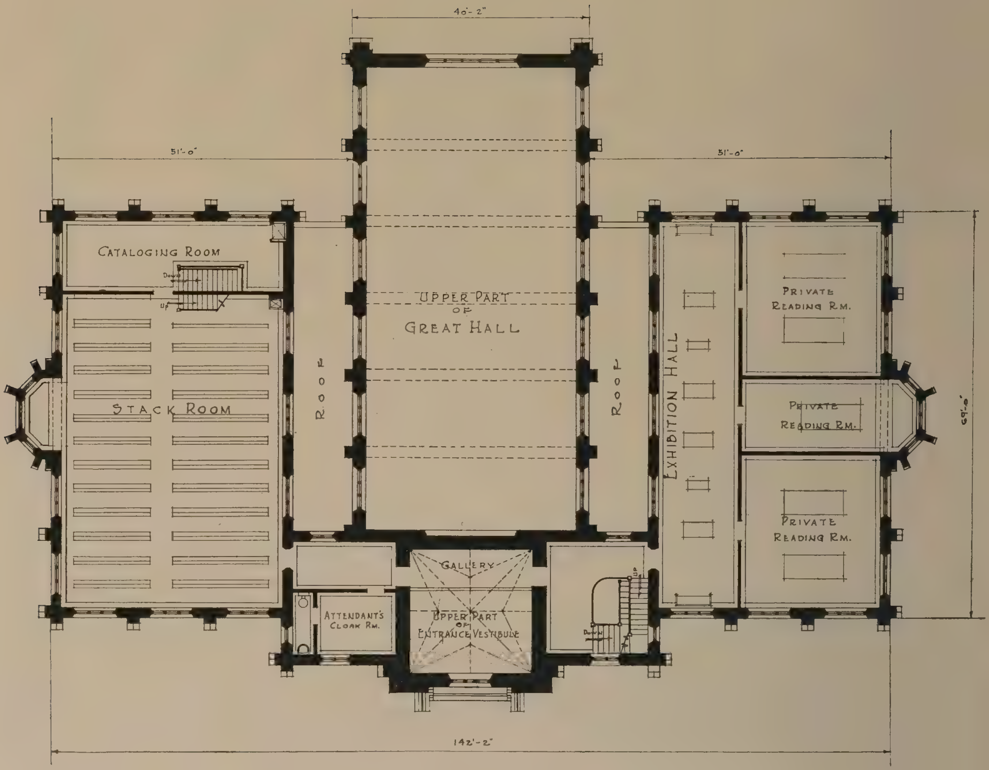
Emile G. Perrot, Architect



SECOND·FLOOR·PLAN

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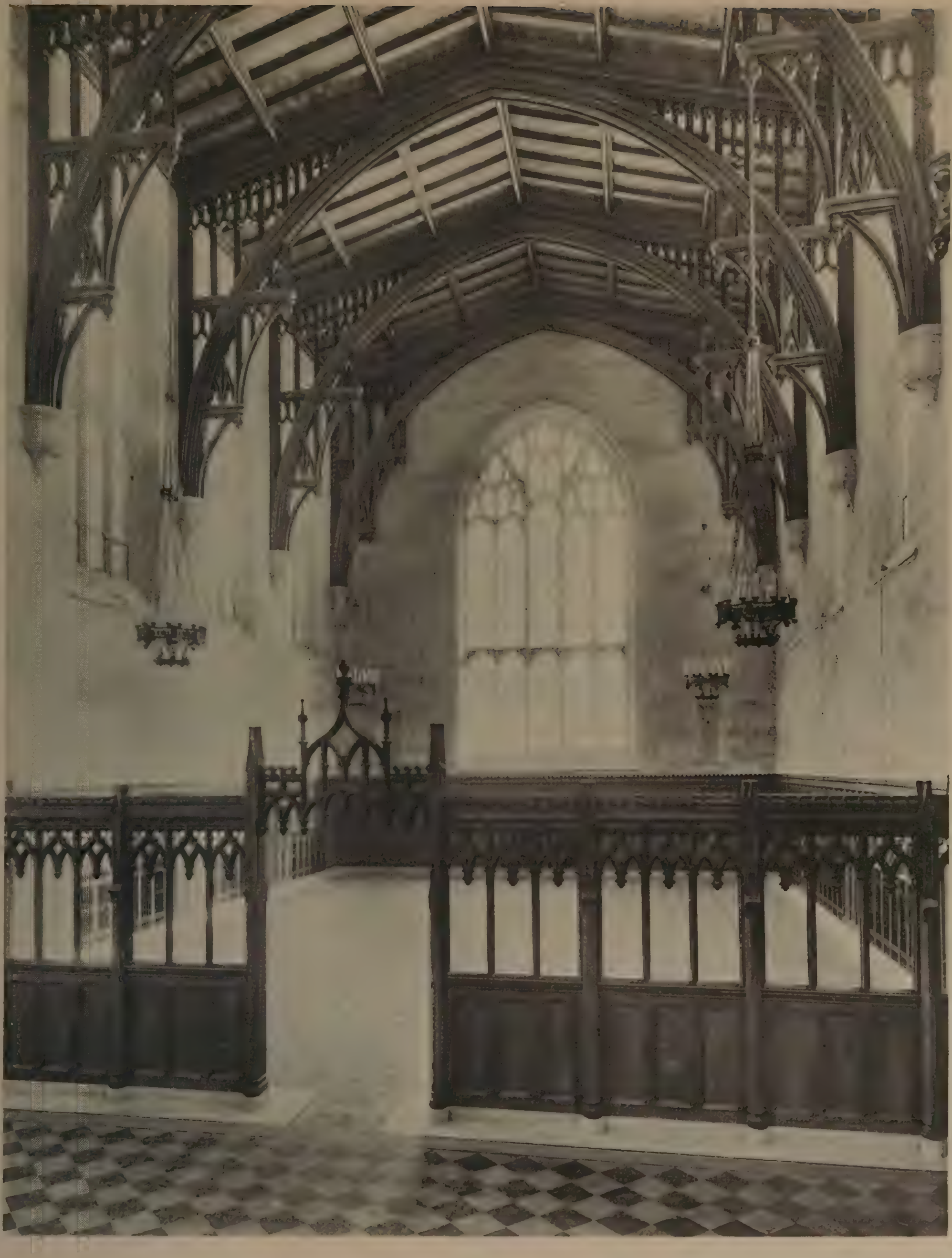


Screen in Main Reading Room
THE FORDHAM UNIVERSITY LIBRARY BUILDING, NEW YORK, N. Y.
Emile G. Perrot, Architect

The Fordham University Library Building

Emile G. Perrot, Architect

In designing the Fordham Library a plan was adopted which took into consideration the unlimited area of ground available, hence a low set building with two principal stories was adopted.

On the first floor were placed the main and special reading rooms, leaving the ground floor and second story for the other features of the building. This permitted unit control under the supervision of the one at the control desk, as access to the building is had only through the main entrance, except the entrance to the Circulating Library mentioned below.

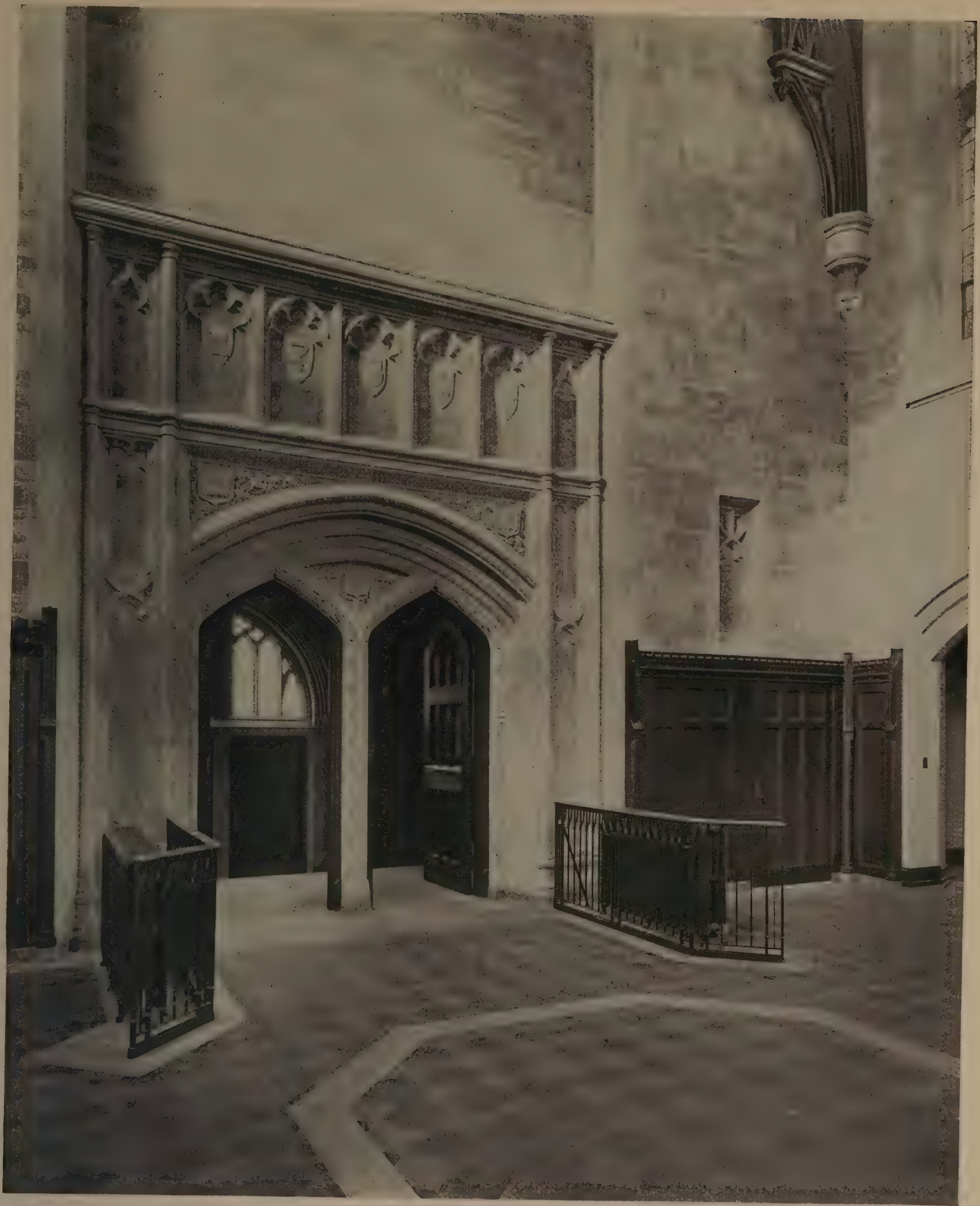
The Main Reading Room, or Great Hall, is centrally located on the first floor. It is one story in height, and is given the importance it deserved, being 47 feet high, 36 feet wide, and 78 feet long. On each side of it is located a large reading room separated by an arcade. The interior finish of the walls of the Great Hall consists of natural limestone above an eight-foot antique oak panelling. The ceiling is of open timber construction, richly ornamented, hung from the fireproof roof construction. A beautiful oak screen separates the readers from the main entrance. Long reading tables with specially designed table lamps form the seating arrangement in this Hall.

Since the main reading rooms are to be principally for reference work, and since many of the students are day students, provision had to be made for a circulating library for all the students and study rooms for the day students, who find the quiet and seclusion of the library a better place to study and prepare their homework than the noisy apartments of the city. This department is located on the ground floor under the main reading room and in the south wing. The remainder of the ground floor contains an auxiliary stack room, together with the usual workrooms, toilets, etc.

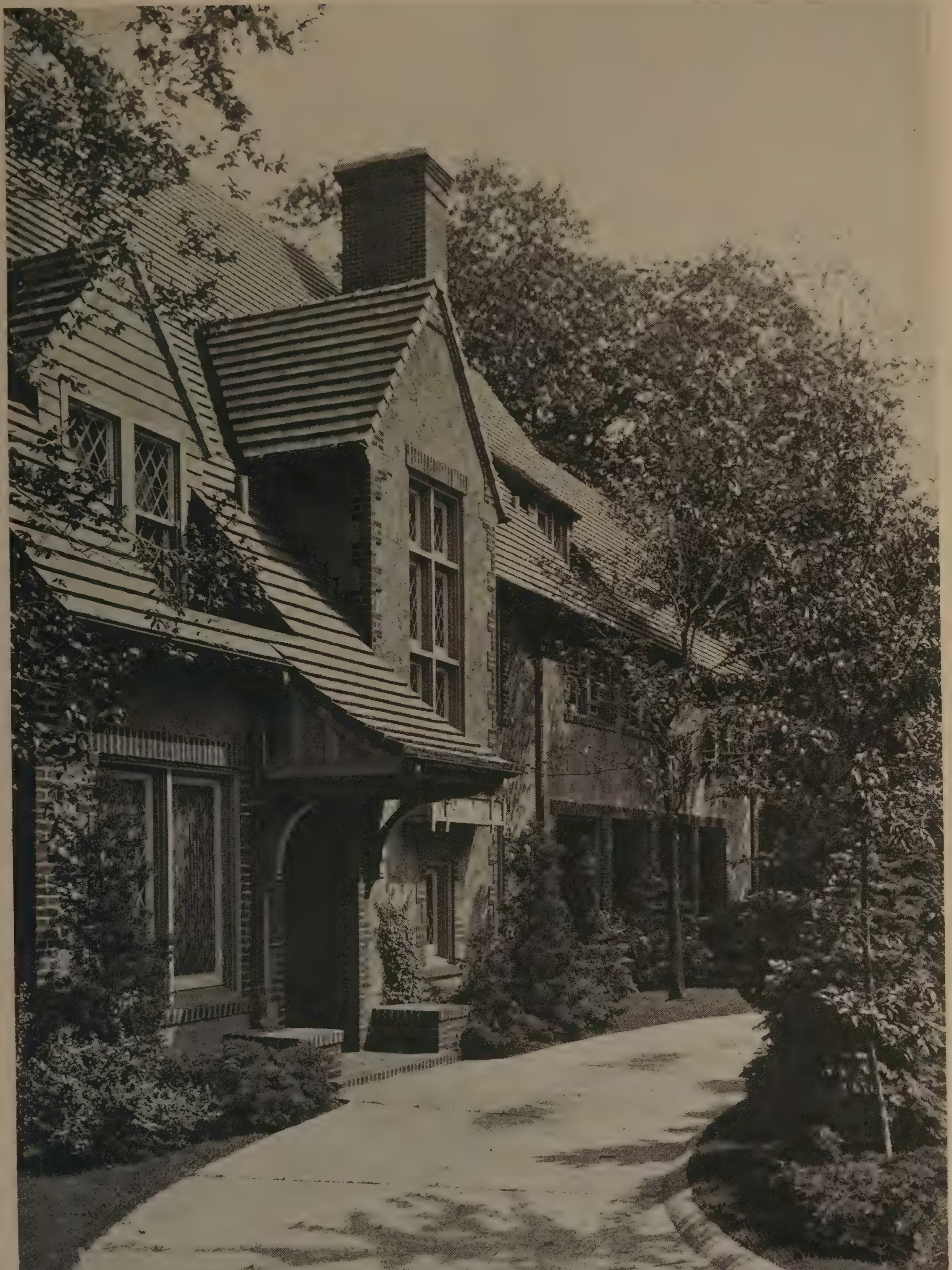
The Librarian's Room and General Office are also on the main floor.

The south wing of the second story contains an exhibition hall, with seminars, or small reference libraries for special study. The north wing of this story contains the stack rooms, two stories in height, equipped with metal shelves of the latest construction. The Cataloging Department is on this floor.

The building has a maximum capacity of 200,000 volumes.



Detail of Interior, Main Entrance to Great Hall
THE FORDHAM UNIVERSITY LIBRARY BUILDING, NEW YORK, N. Y.
Emile G. Perrot, Architect



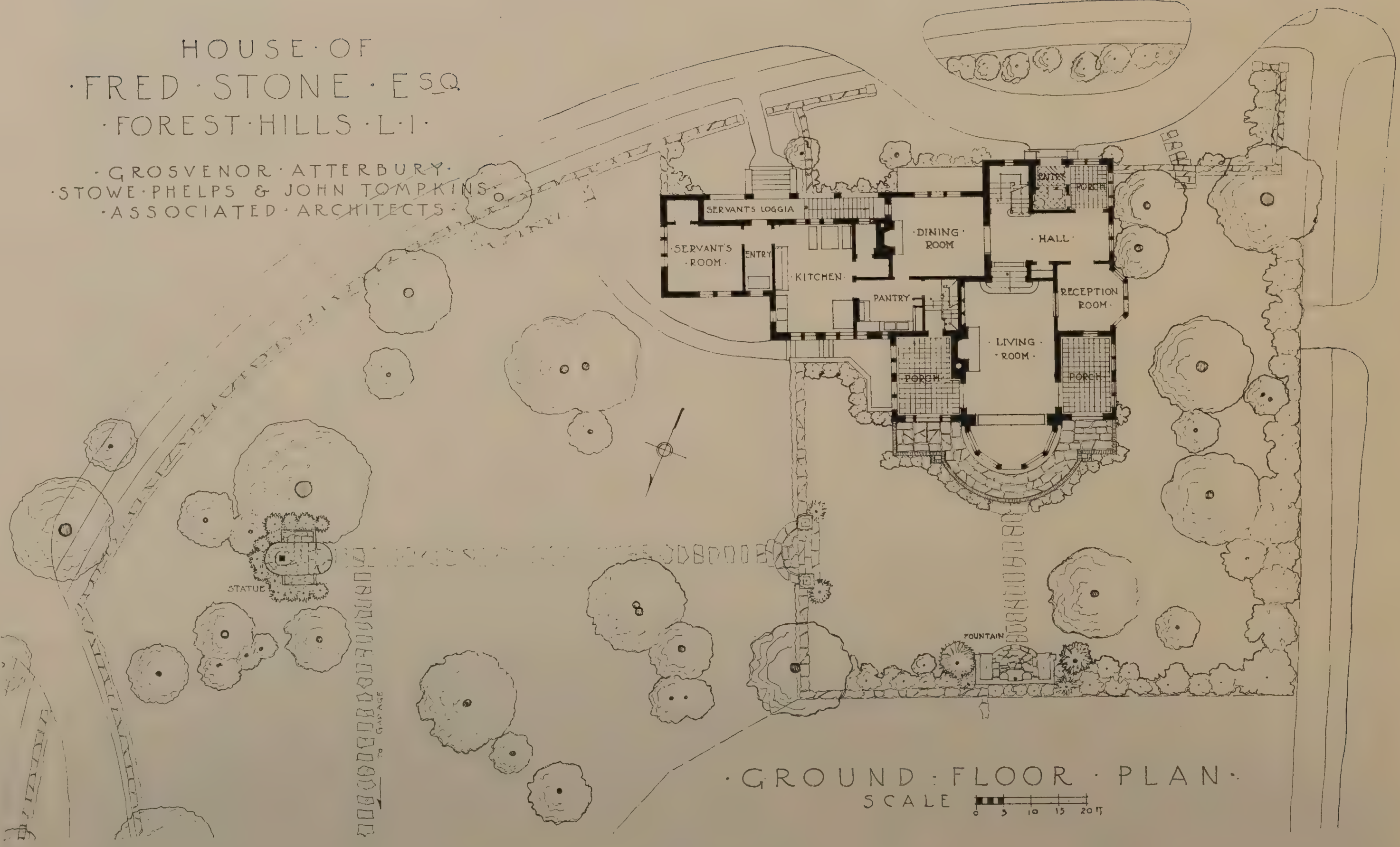
Photo, S. H. Gottscho

RESIDENCE OF FRED STONE, ESQ., FOREST HILLS, LONG ISLAND, N. Y.

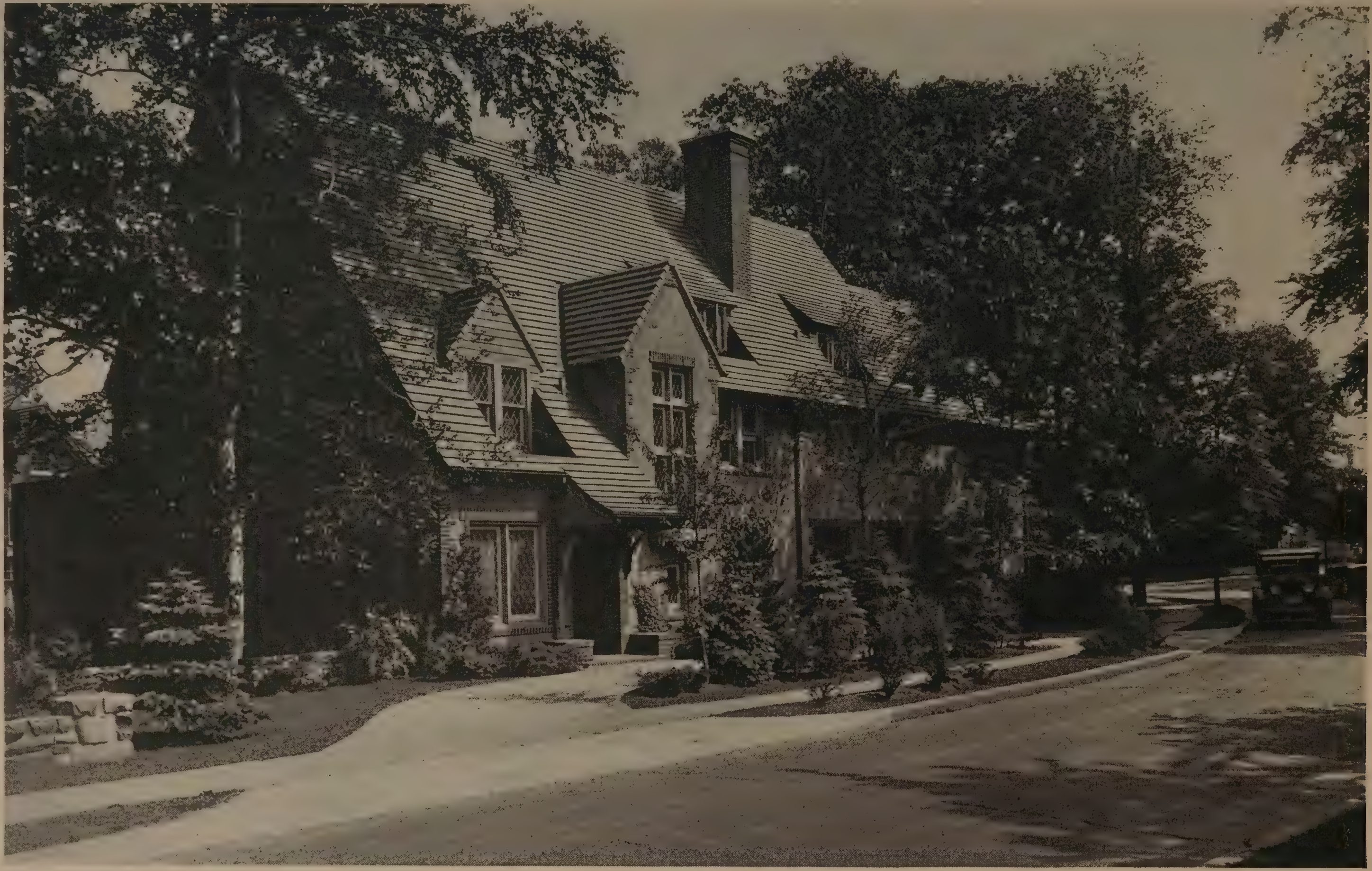
Grosvenor Atterbury, Stowe Phelps and John Tompkins, Associated Architects

HOUSE · OF
· FRED · STONE · ESQ
· FOREST · HILLS · L · I ·

· GROSVENOR · ATTERBURY ·
· STOWE · PHELPS & JOHN TOMPKINS ·
· ASSOCIATED · ARCHITECTS ·



· GROUND · FLOOR · PLAN ·
SCALE



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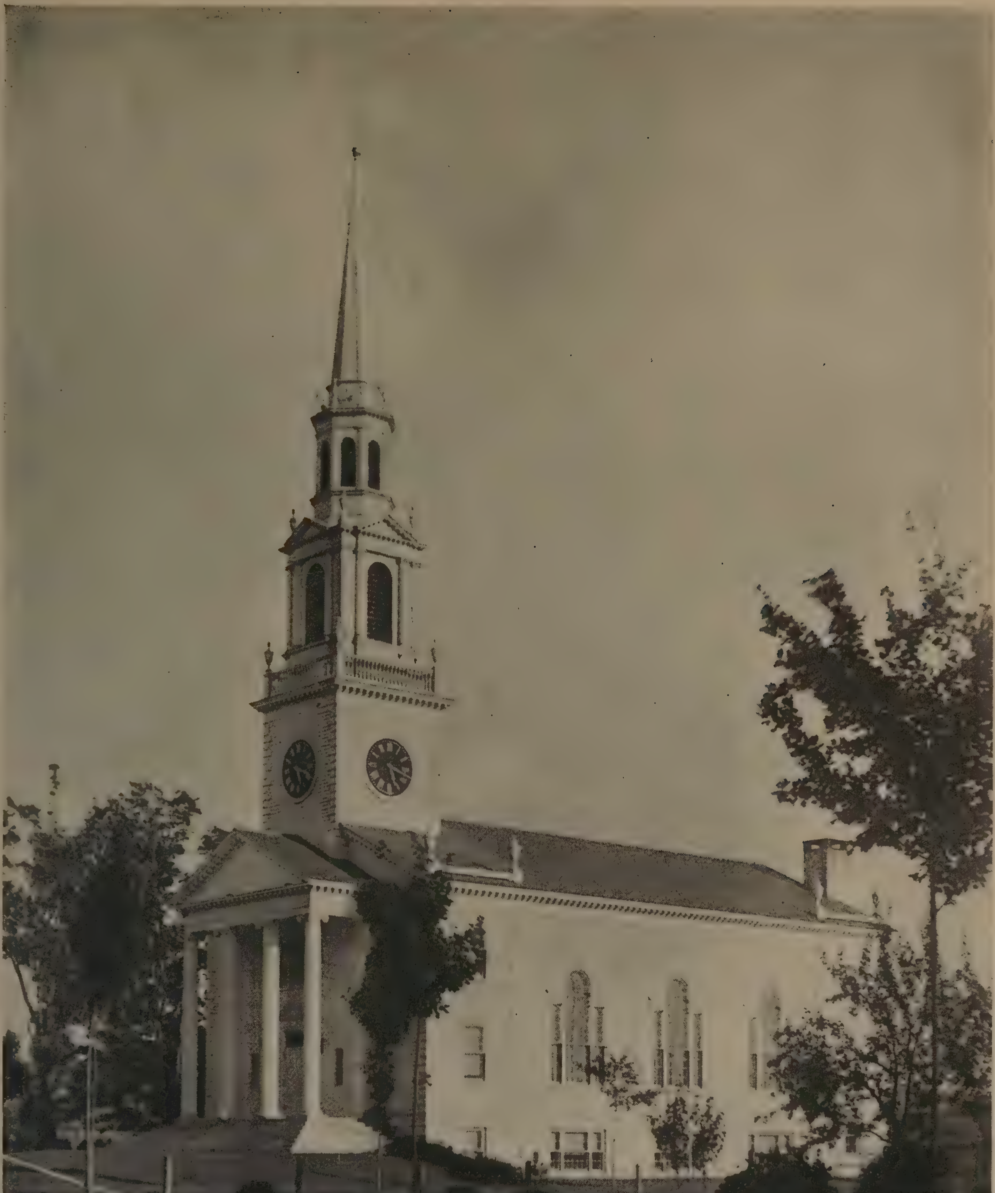
Grosvenor Atterbury, Stowe Phelps and John Tompkins, Associated Architects



THE CONGREGATIONAL CHURCH, ELLINGTON, CONNECTICUT
Clark and Arms, Architects

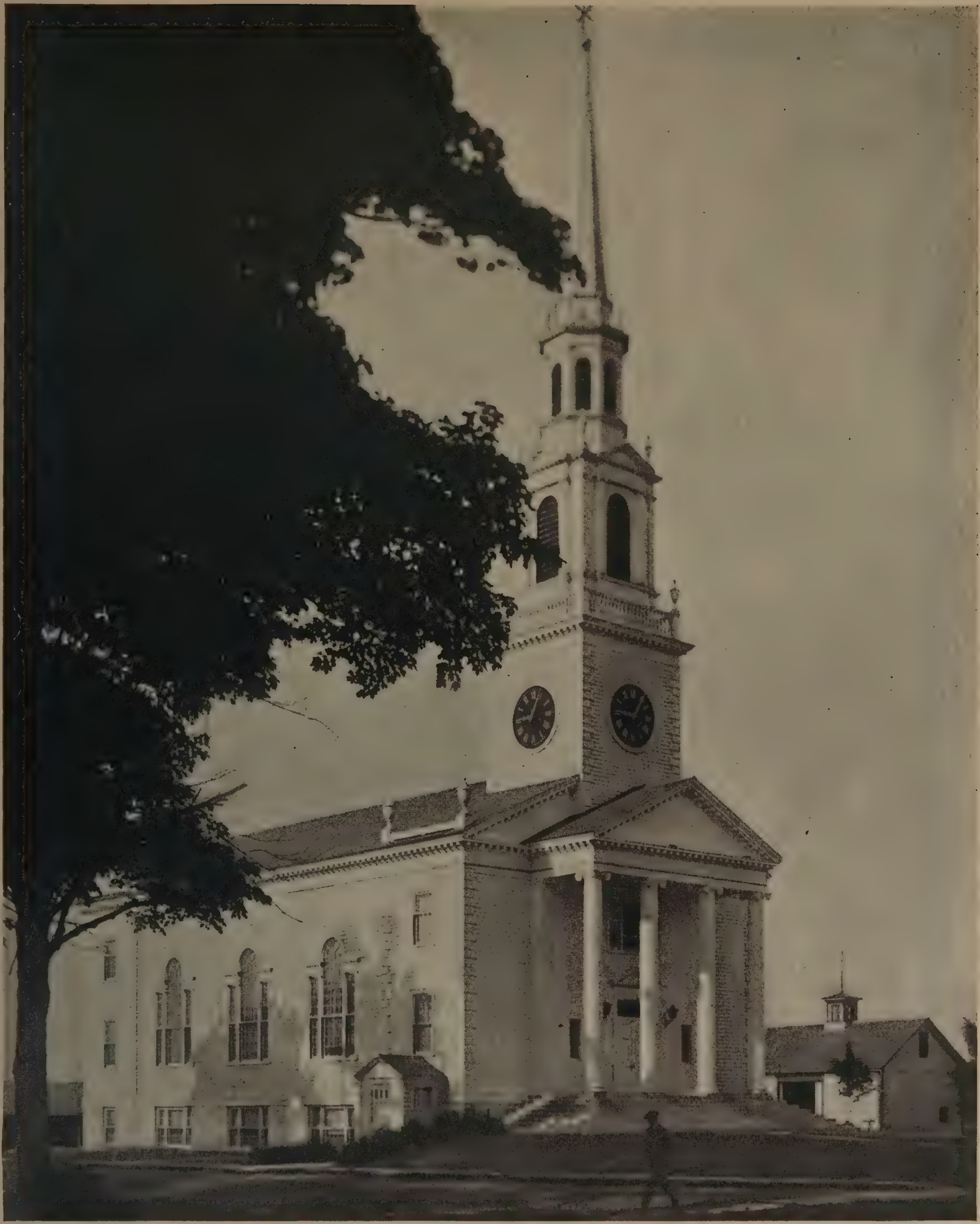
THE CONGREGATIONAL CHURCH, ELLINGTON, CONNECTICUT

CLARK AND ARMS, Architects

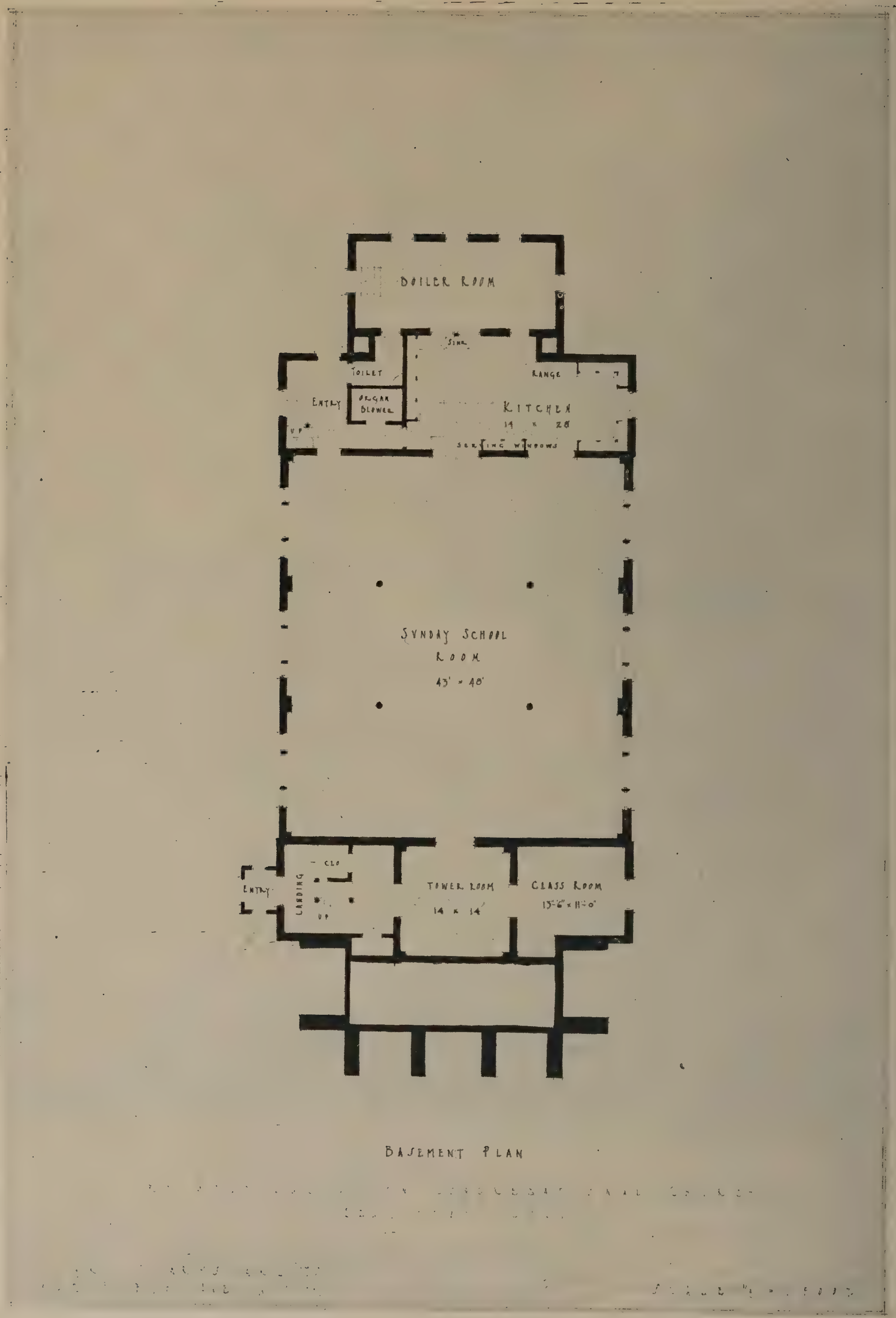
The town of Ellington, Connecticut, is one of those delightful towns with elm bordered roadways, and charming white Colonial houses clustered about the meeting of two main highways.

When the third church burnt down there were two factions, one desiring the modern low, brick, steep roofed chapel and the other the tall white spire which had been a landmark for them for so many years. Only after a great deal of persuasion was the latter decided upon.

The first church was built by the same man that built the church at Lynn, Connecticut, and so it was naturally thought a style along the same lines would be most suitable. It was somewhat different, however, as a Sunday School room was required, but no balconies. Not having the money to cover a great deal of ground the Sunday School had to be put in the basement, so if the side treatment isn't quite according to old standards it solves a modern problem and yet retains the main features of the old.



THE CONGREGATIONAL CHURCH, ELLINGTON, CONNECTICUT
Clark and Arms, Architects



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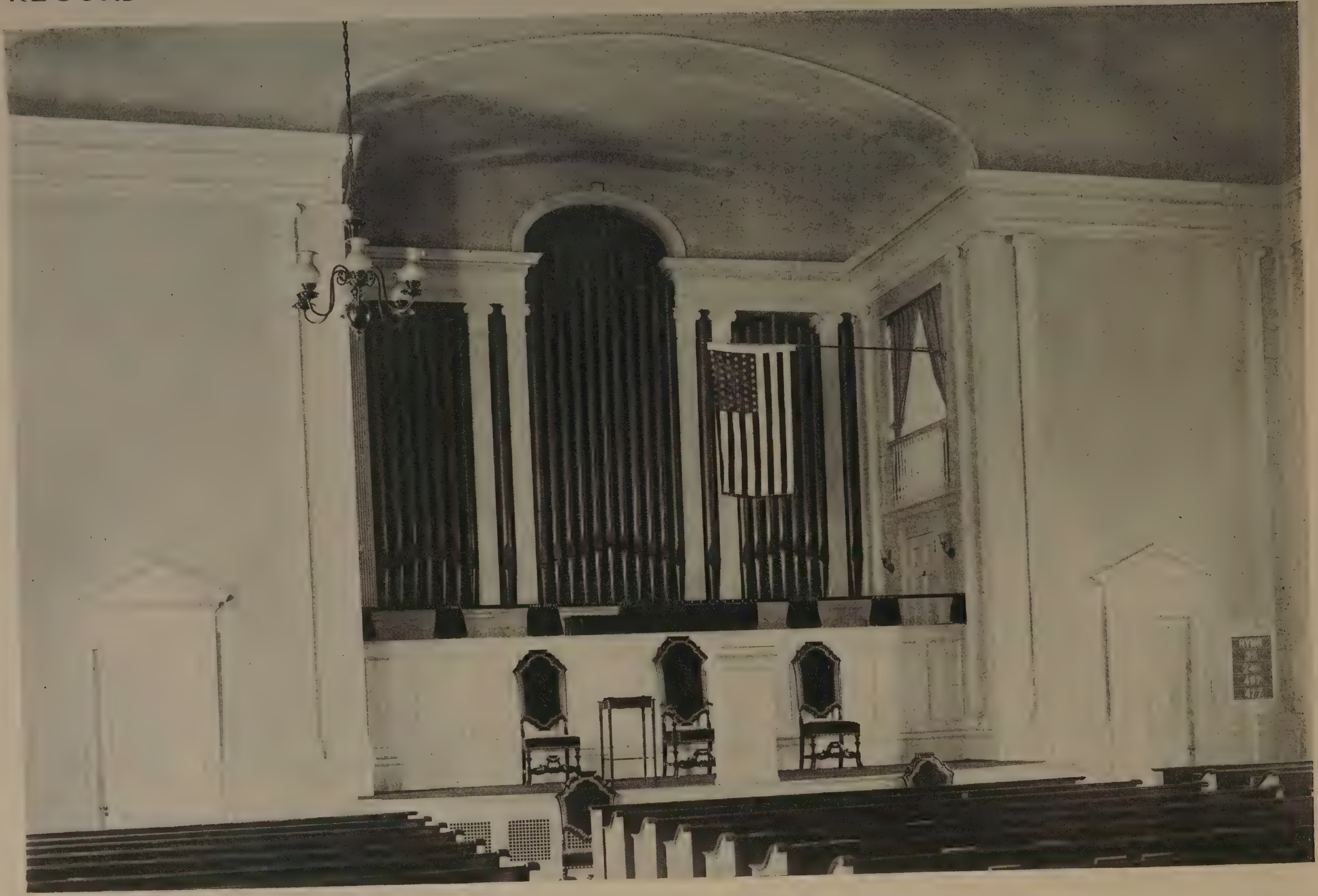

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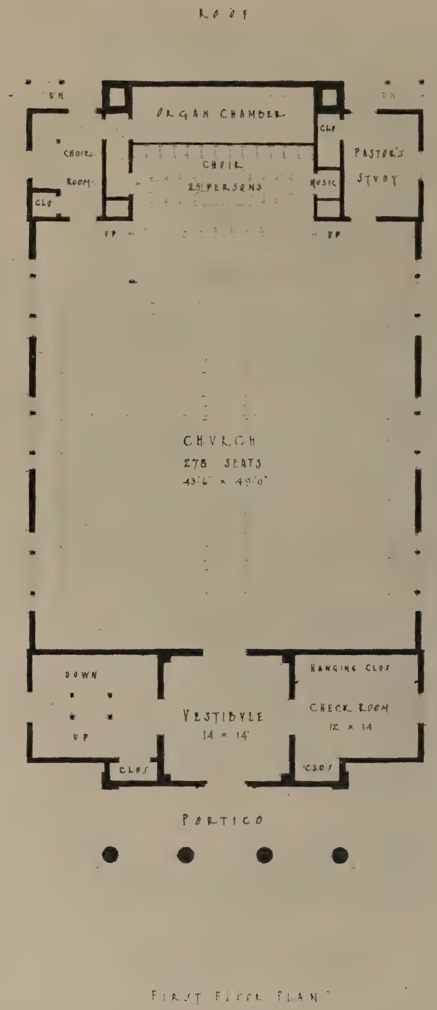

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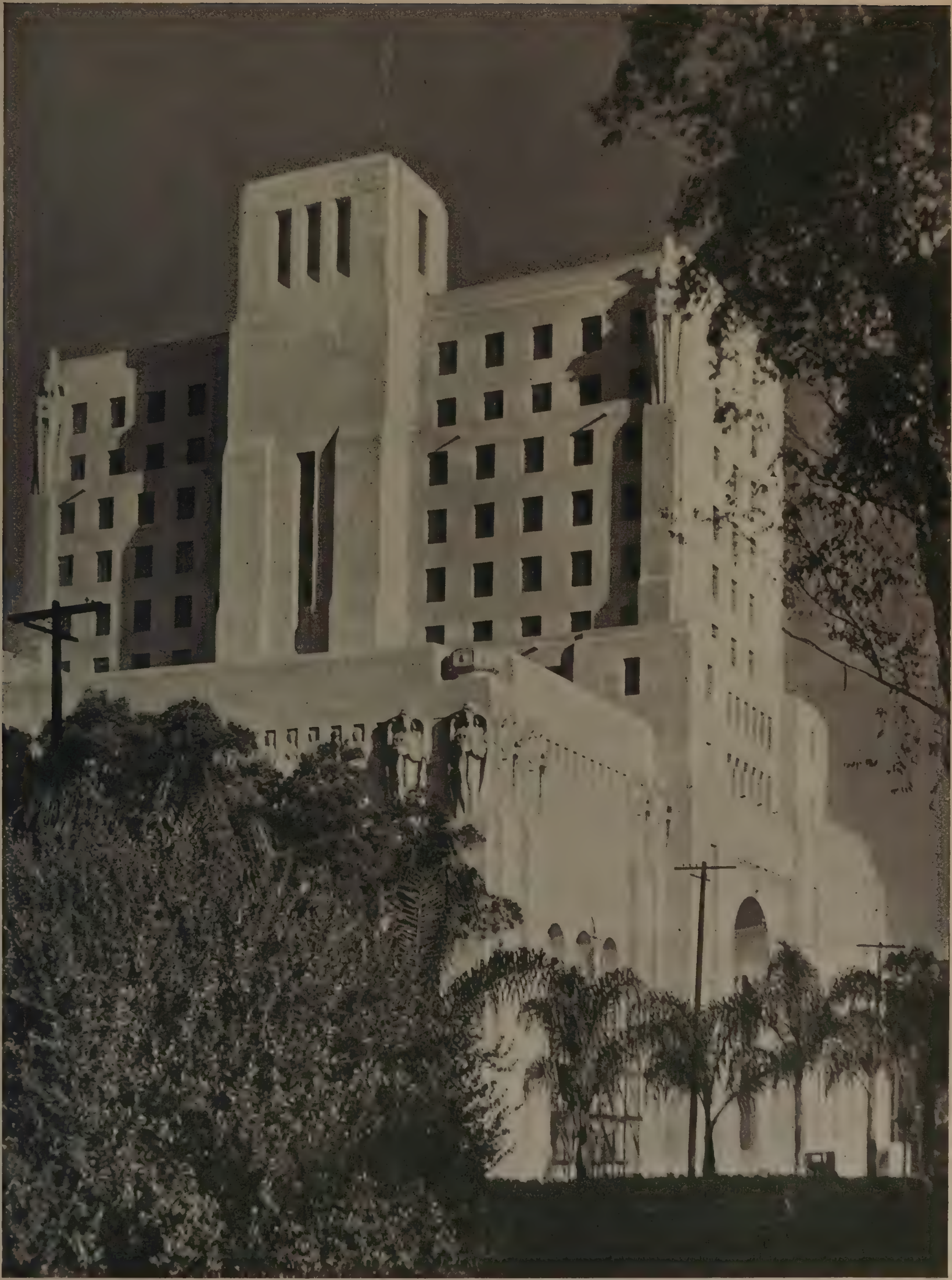
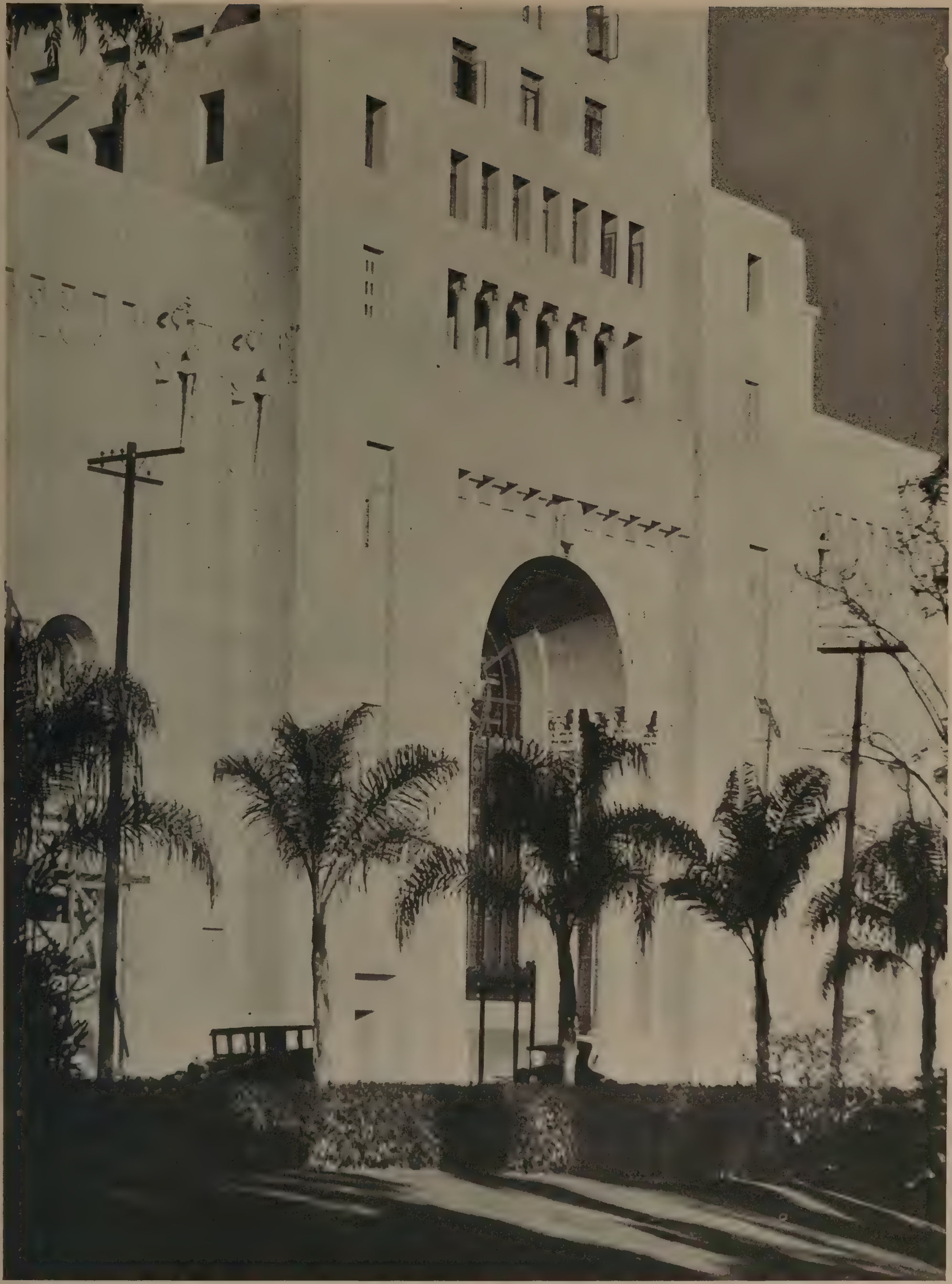
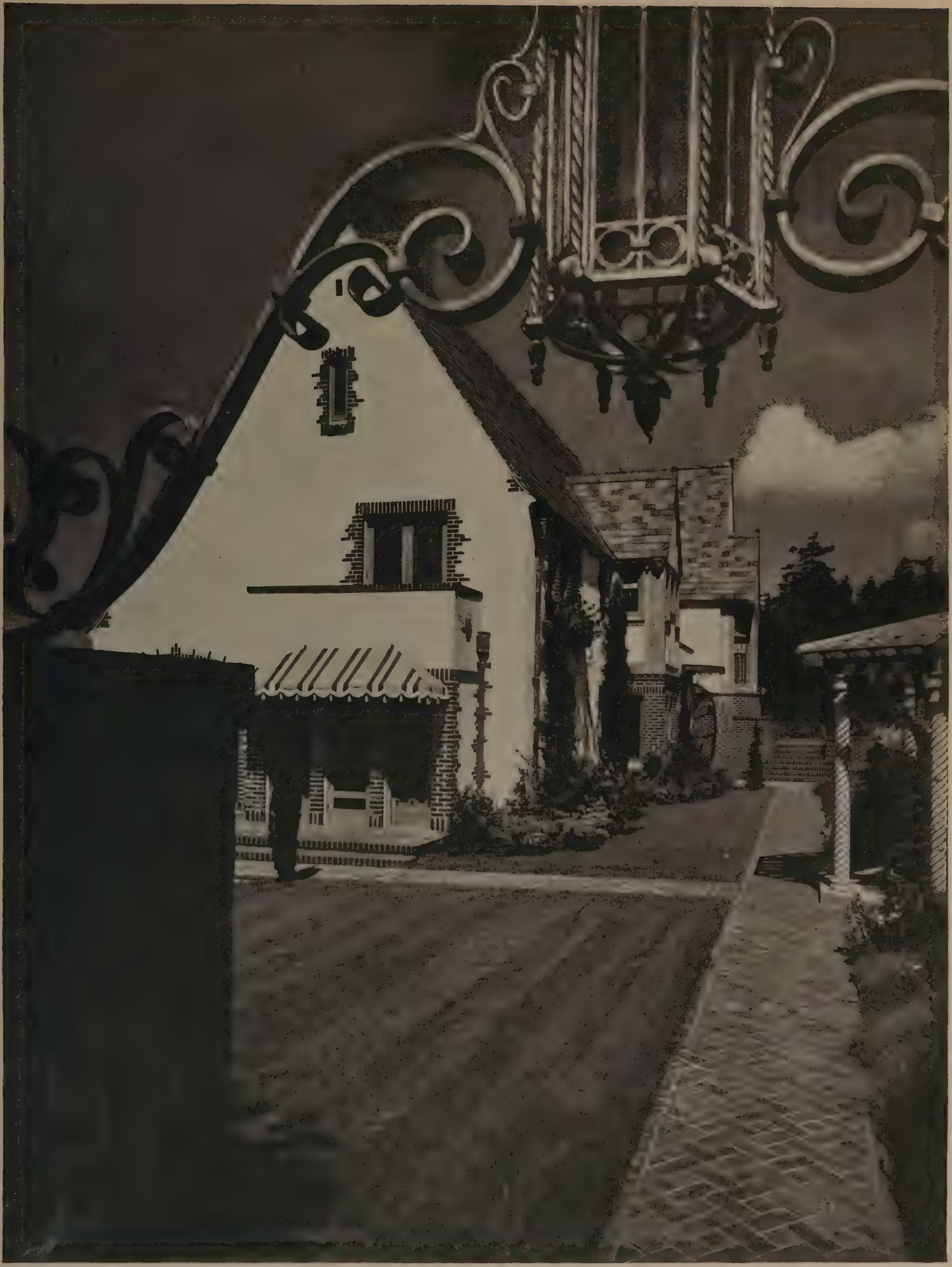


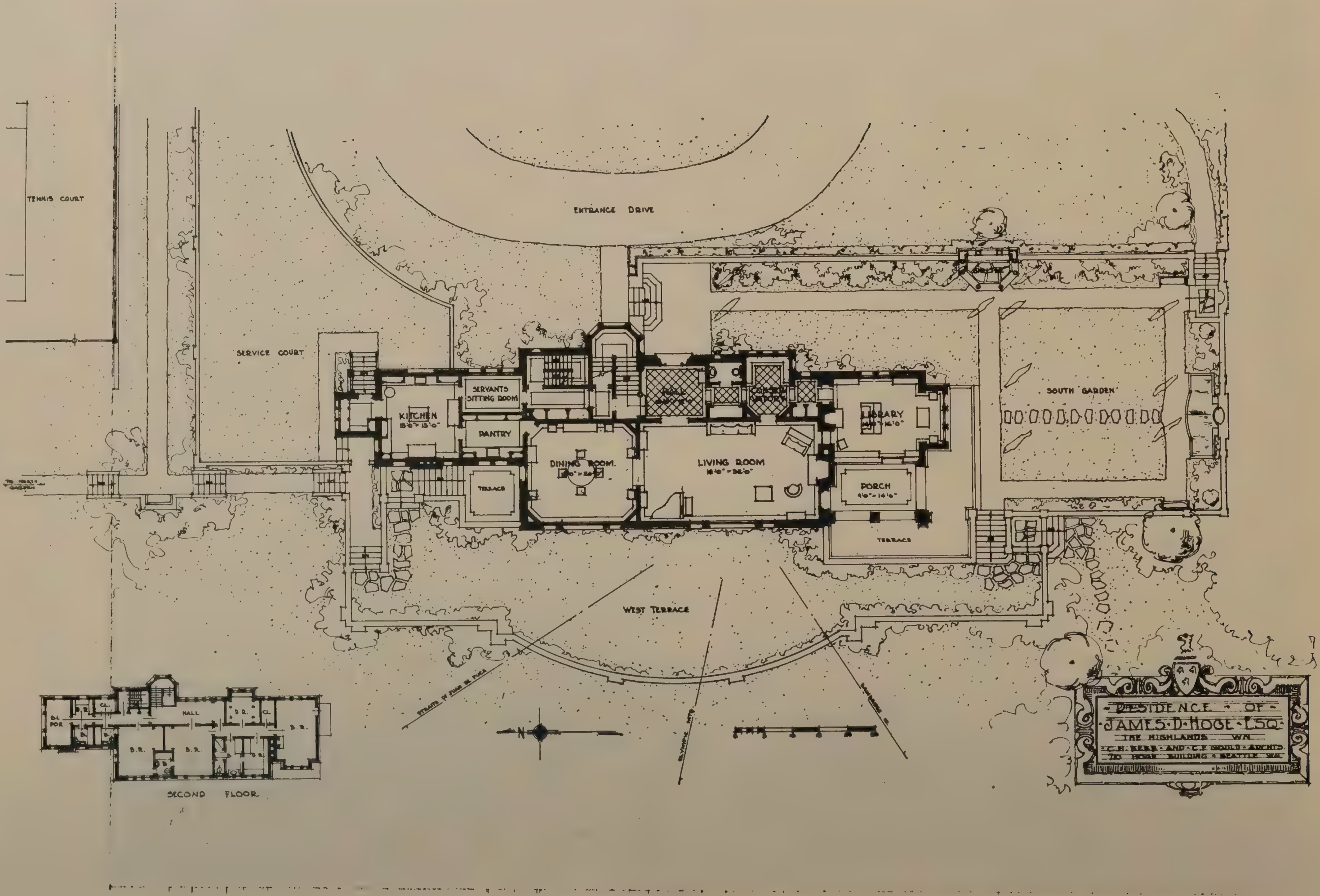
THE ELKS BUILDING, LOS ANGELES, CALIFORNIA
Curlett & Beelman, Architects



THE ELKS BUILDING, LOS ANGELES, CALIFORNIA
Curlett & Beelman, Architects



RESIDENCE OF JAMES D. HOGE, ESQ., THE HIGHLANDS, WASHINGTON
Bebb & Gould, Architects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JAMES · D · HOGE · ESQ.
THE HIGHLANDS WA.
C. H. BEBB · AND · C. F. GOULD · ARCHTS.
HOGE BUILDING · SEATTLE WA.
TENNIS COURT
ENTRANCE DRIVE
SERVICE COURT
SERVANTS SITTING ROOM
KITCHEN
13'0" x 13'0"
PANTRY
TERRACE
DINING ROOM.
HALL
LIVING ROOM
18'0" x 32'0"
LIBRARY
PORCH
9'0" x 14'6"
TERRACE
SOUTH GARDEN
WEST TERRACE
STRAITS OF JUAN DE FUCA
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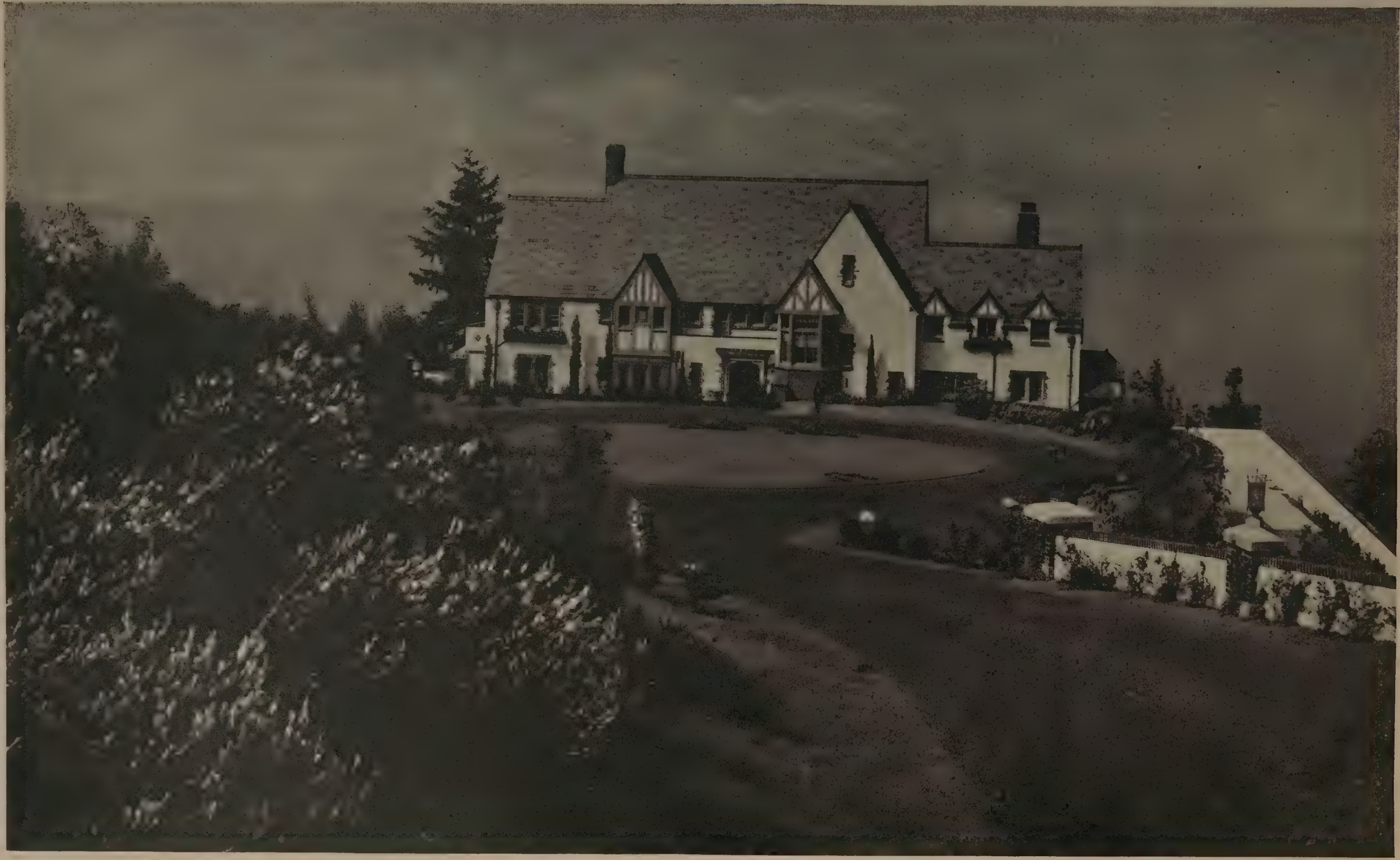

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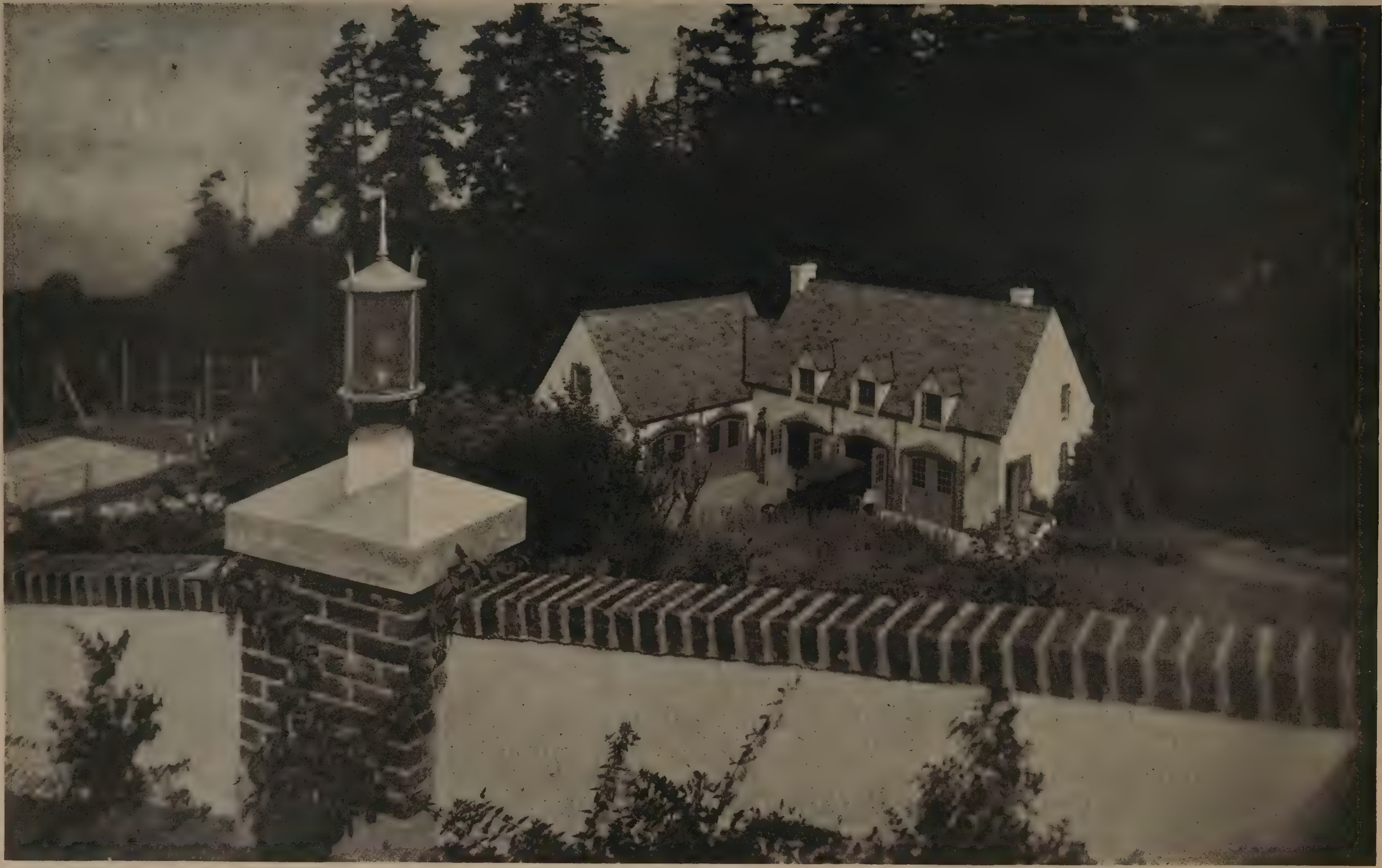
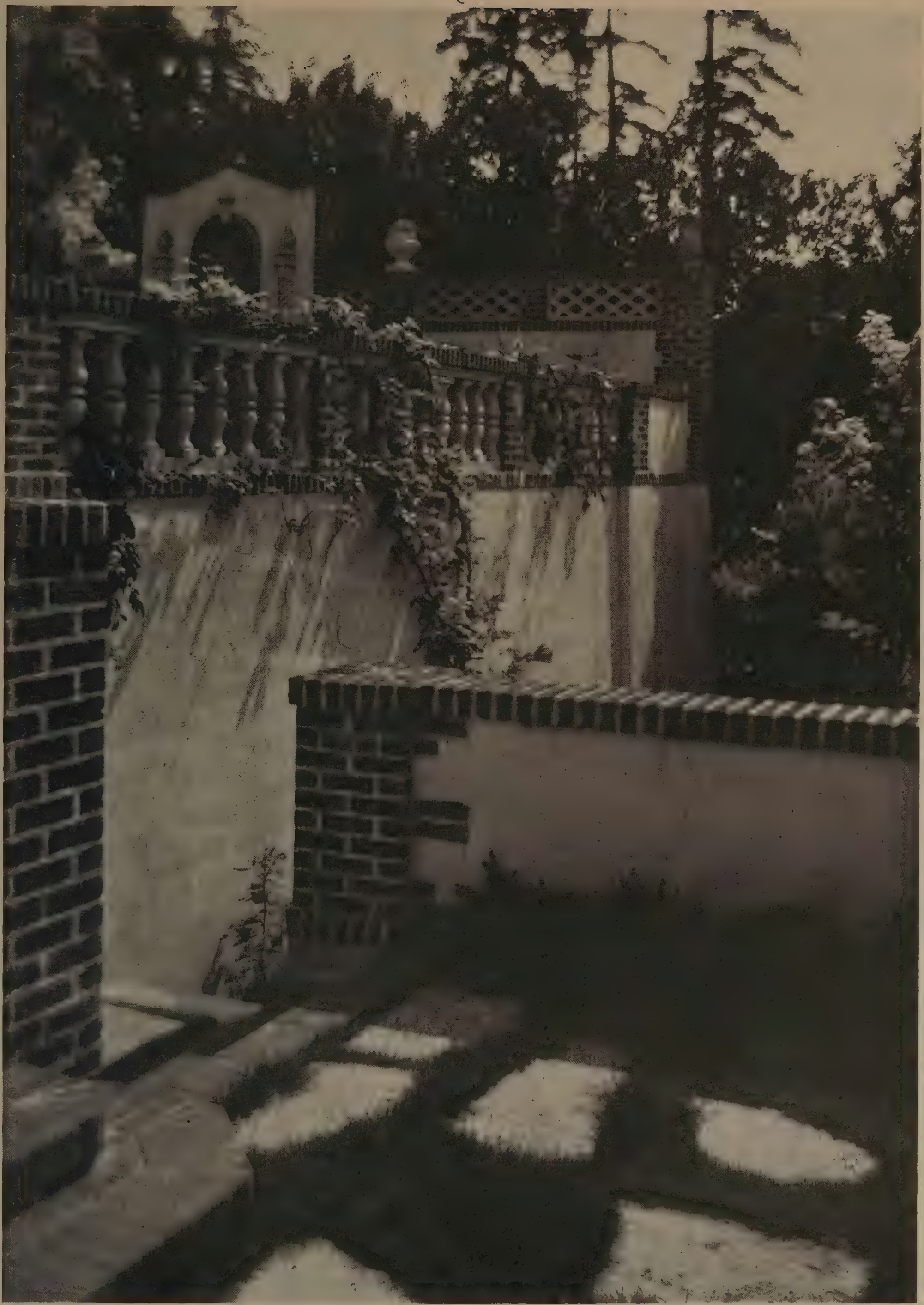
Bebb & Gould, Architects



Garage
RESIDENCE OF JAMES D. HOGE, ESQ., THE HIGHLANDS, WASHINGTON
Bebb & Gould, Architects



RESIDENCE OF JAMES D. HOGE, ESQ., THE HIGHLANDS, WASHINGTON
Bebb & Gould, Architects

The EVOLUTION of an ARCHITECTURAL DESIGN

By
Leon V. Solon

II. The SHELTON HOTEL, NEW YORK

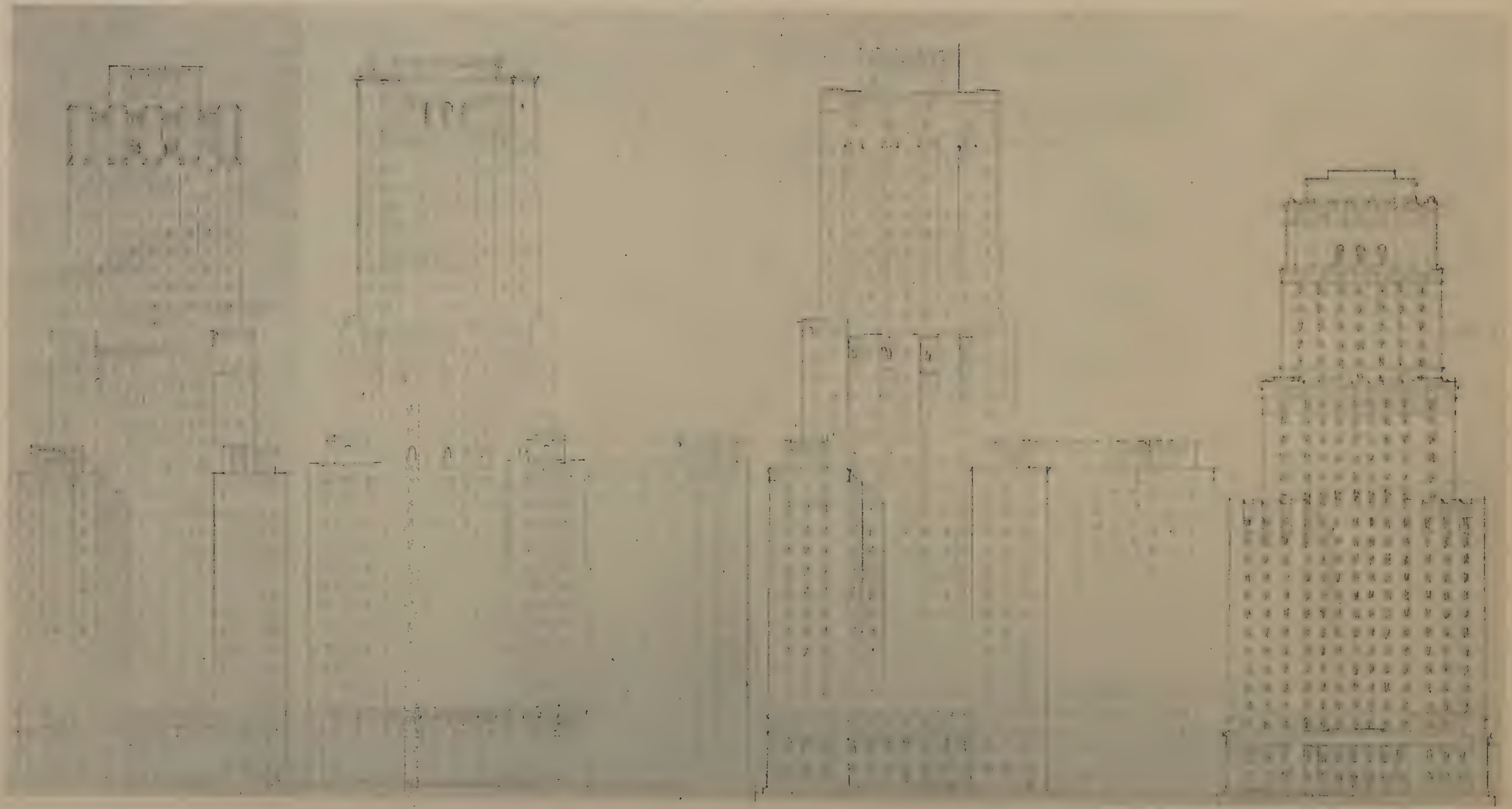
Arthur Loomis Harmon, Architect

IT IS PROBABLE that no design produced in recent years has attracted as much attention, or received more commendation than this. By his confrères the architect was awarded the Gold Medals of both the American Institute of Architects and the Architectural League.

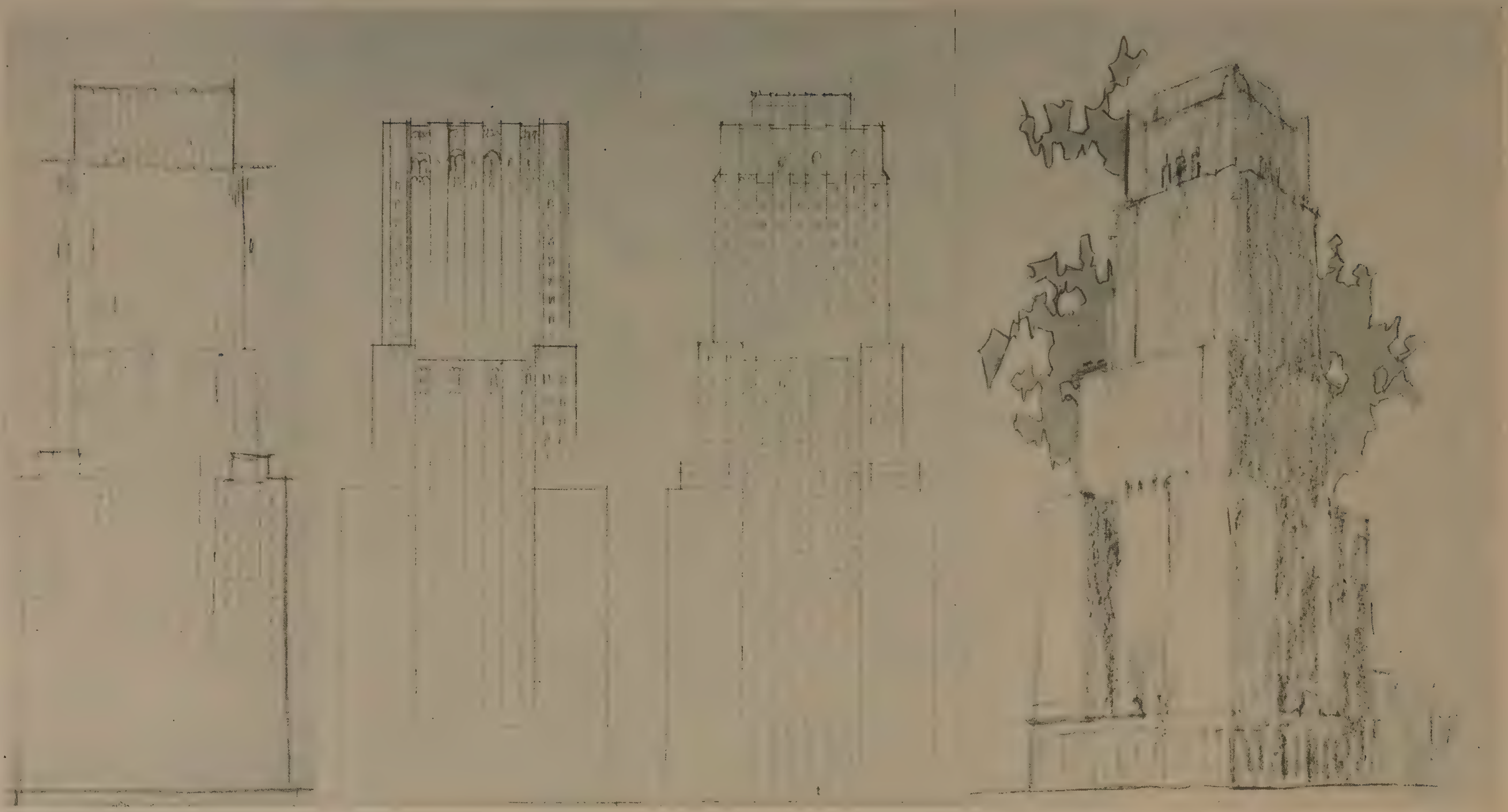
Our series unfortunately lacks a number of initial sketches, representing the various versions devised for the solution of this problem which were made tentatively previous to its final state in composition. These, together with numerous other sketches, were destroyed by Harmon (whose notorious modesty caused him to attach no value to these extremely interesting documents), during the customary cleaning-up incidental to change of premises. We hope that if no other benefit is derived from this series, it will awaken those who are engaged upon important structural problems to a realization of the fact that, though preparatory sketches have little significance to their producer, they have a psychological value which is considerable, in revealing the progress of complex mental processes to an important issue.

Last year, a number of foreign architects visited New York in connection with the Convention of the Institute and the Exhibition at the Grand Central Palace. The writer in discussing New York architecture with a number of these, recorded one impression which was held unanimously, to the effect that the Shelton design was the most remarkable and adequate solution of the old skyscraper problem,— an opinion heartily endorsed by the majority of the profession in this country. We doubt that any design has exerted so prompt and beneficial an influence, both as regards silhouette in structural mass and textural quality. The creator of so individual a composition must inevitably be victimized by the appearance of numbers of flagrant imitations; so far these have redounded to his credit through their marked inferiority.

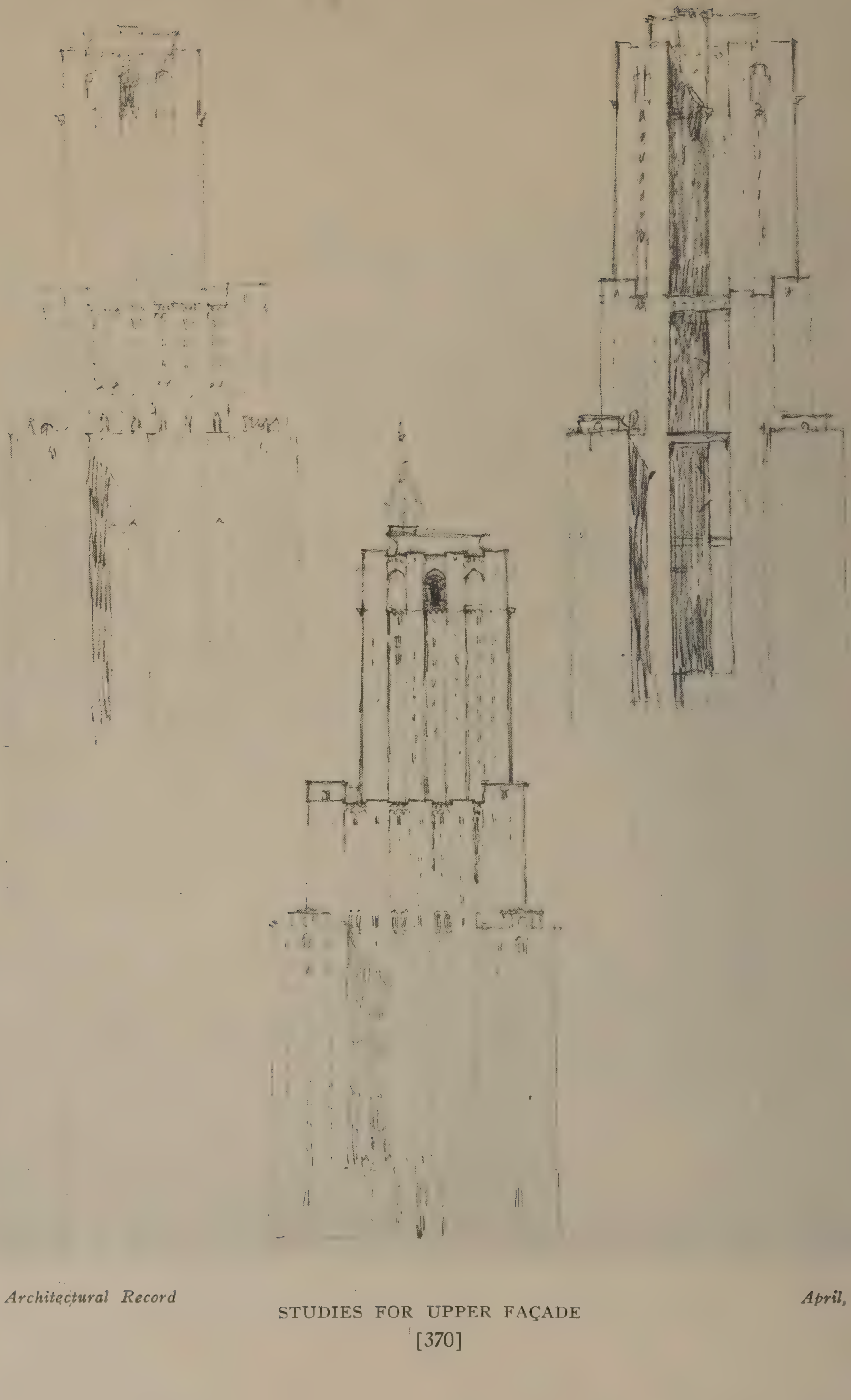
In works such as this we see the aesthetic future of American architecture contained. The simplicity with which mass is conceived, the scale conveyed with subtle proportional adjustment, and the scenic capacity of substance developed, ranks this composition among the few which may be designated as stylistic types. Distinction has not been procured with mannerism, for in spite of its originality it is normal in every respect. One series of developments reproduced shows the manner in which the architect finally arrived at the remarkable treatment of the base of the structure, and the fashion in which the Romanesque influence of the later compositions was readjusted to produce thoroughly individual results without stylistic depreciation. Few American examples demonstrate as successfully the adjustment of stylistic matter to modern effect, made necessary through the difference of conditions in observation that exists between the ancient and modern range of inspection. This proportional adjustment of stylistic detail has become a striking feature in American practice, which in course of time will be appreciated abroad, and our architects absolved of the implication that they are mainly archaeologists.



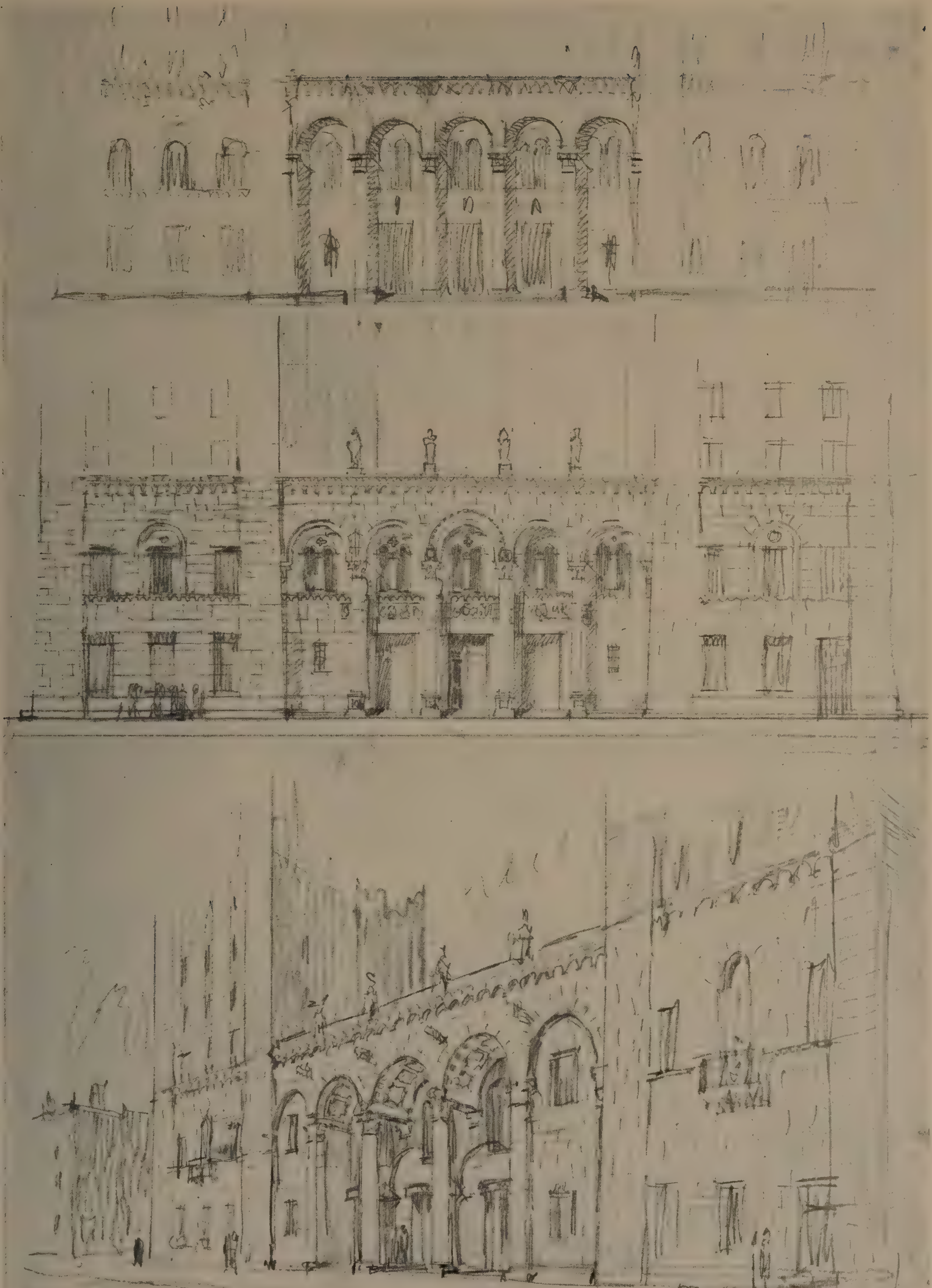
PRELIMINARY STUDIES FOR SILHOUETTE OF STRUCTURAL MASS



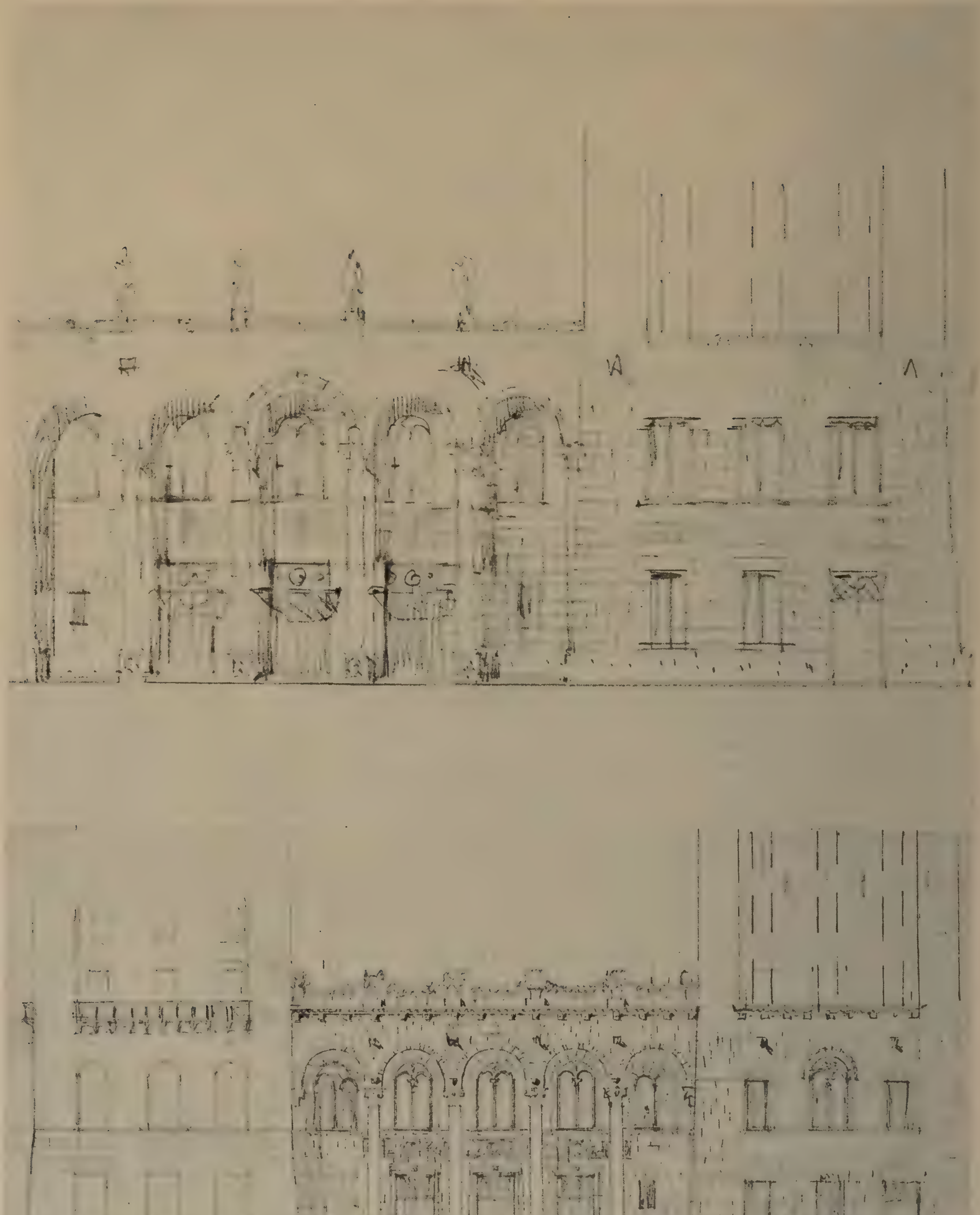
PRELIMINARY STUDIES FOR SILHOUETTE OF STRUCTURAL MASS



STUDIES FOR UPPER FAÇADE

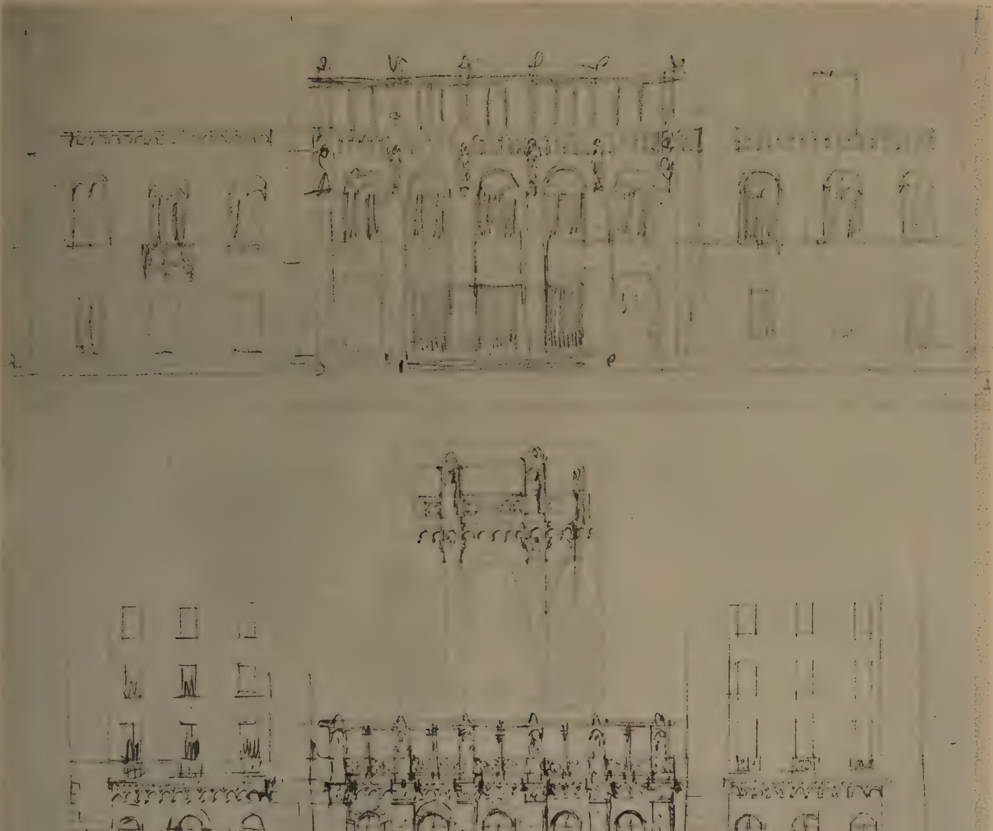


STUDIES FOR LOWER FAÇADE



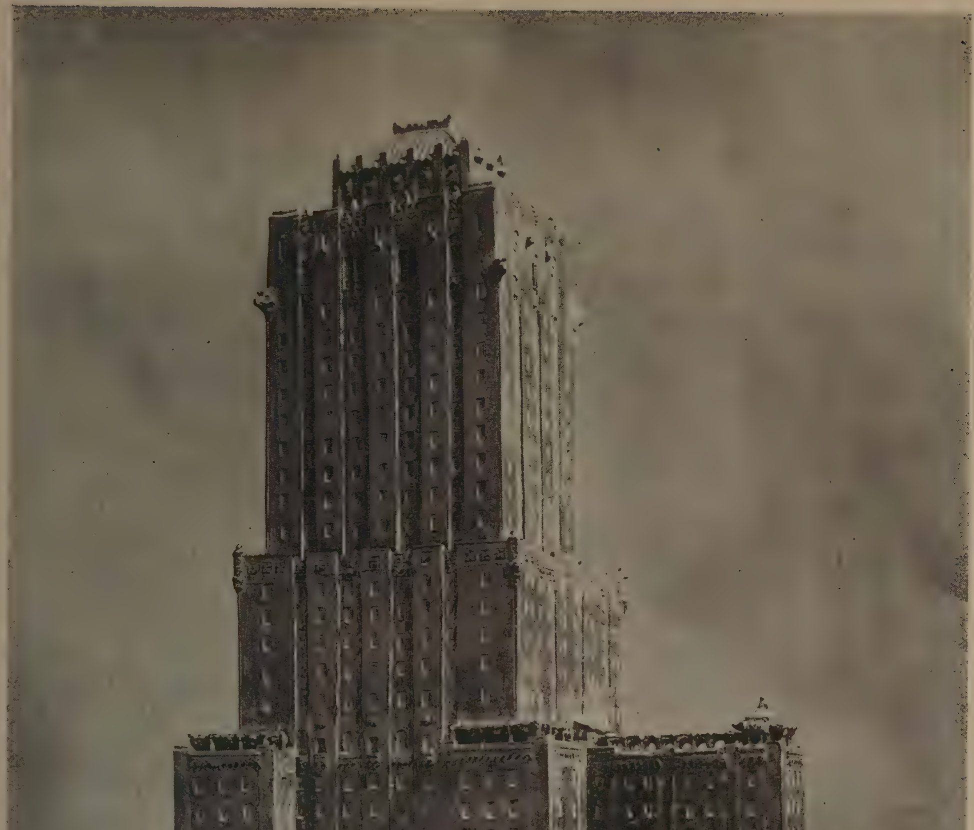
The Architectural Record April, 1926

STUDIES FOR LOWER FAÇADE

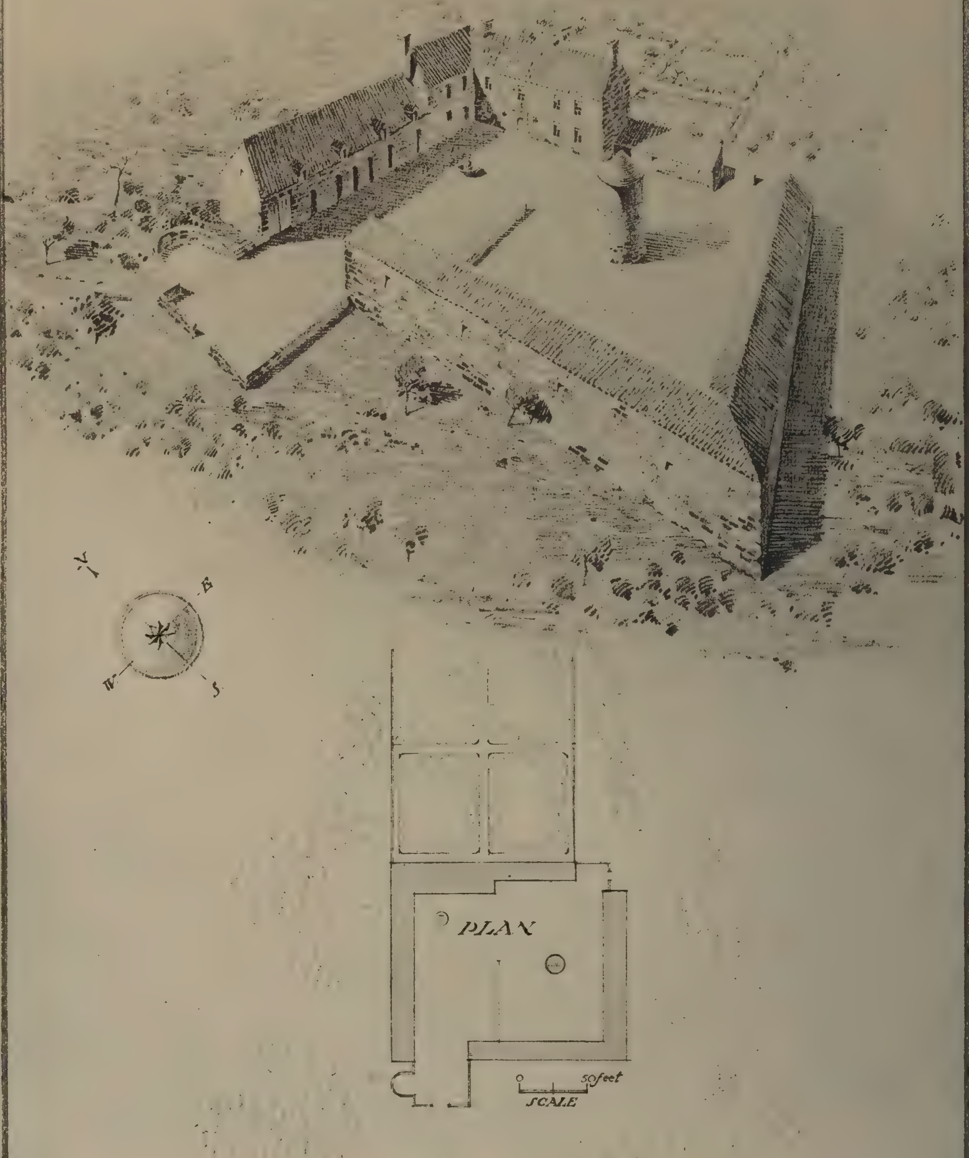


STUDIES FOR LOWER FAÇADE

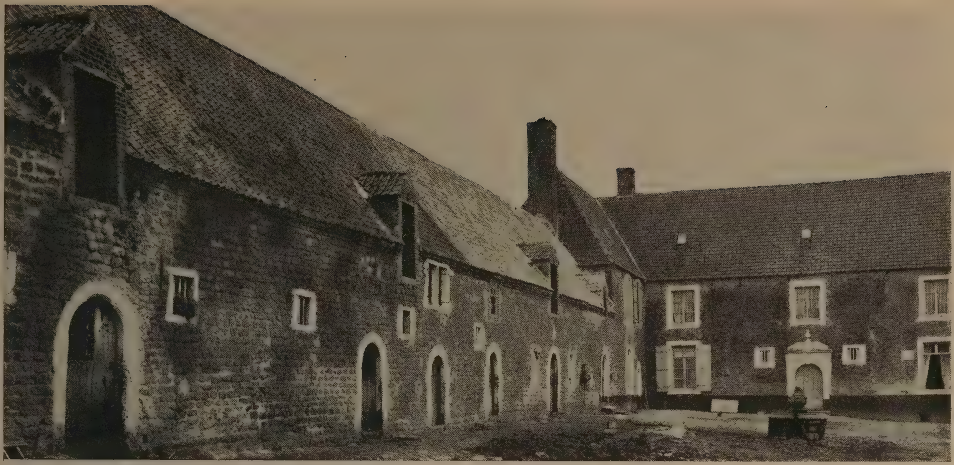
STUDIES FOR LOWER FAÇADE



PHOTOGRAPH OF PLASTICINE MODEL SHOWING COMPLETED DESIGN



LA FERME DV RIEV - HESDIN L'ABBÉ



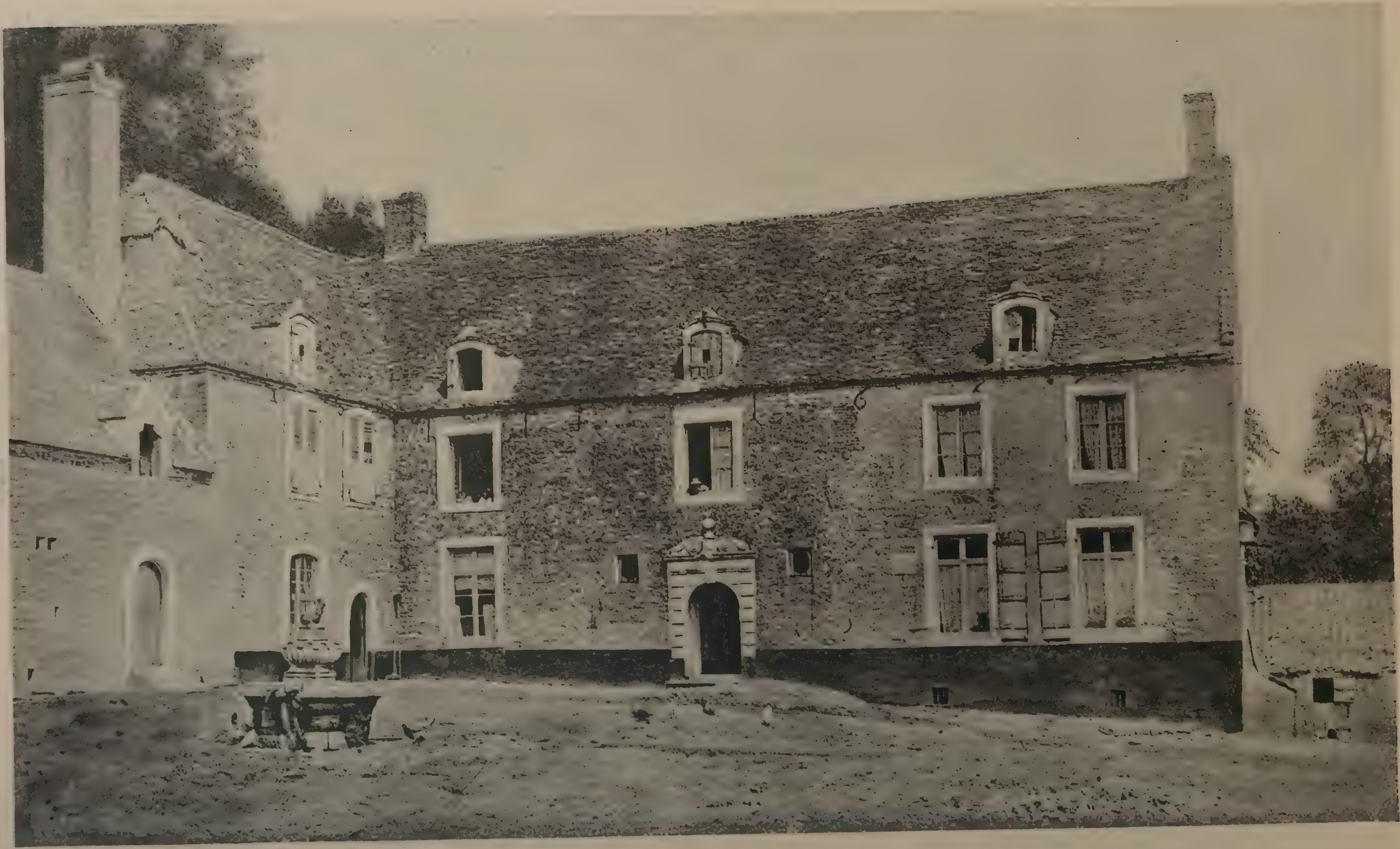
The FARMSTEADS and SMALL MANORS OF FRANCE

By
Harold Donaldson Eberlein, Roger Wearne Ramsdell
— and Leigh Hill French, Jr —

V. LA FERME DU RIEU, HESDIN L'ABBÉ

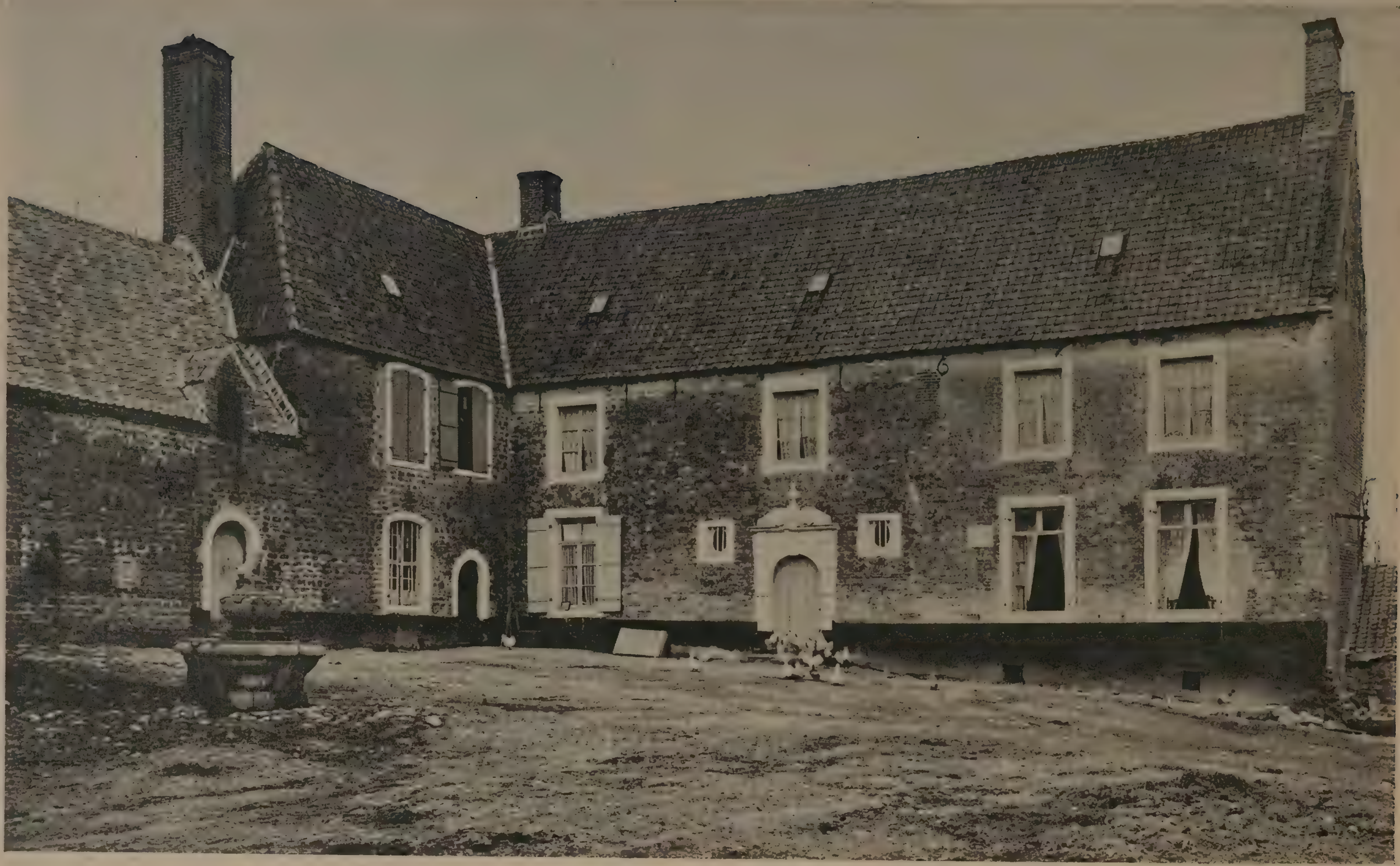
AT HESDIN L'ABBÉ the Ferme du Rieu offers inviting examples of most of those highly interesting features and minor incidents that constitute the charm attaching to an investigation of the less pretentious domestic architecture of France. There is straightforward simplicity, there is refreshing naïveté in the employment of materials, there are dignity and breadth of composition, there is that unfeigned directness in advancing boldly to the end proposed without swerving aside for irrevelant matters —a quality that goes far towards the realization of essential style — yet withal, there is not wanting a measure of elegance and subtlety to add their piquant allurement. Many of the farmsteads that enter into any survey of French domestic architecture are rough, unkempt and even squalid both indoors and out of doors, it is true, but one must close one's eyes to squalor and untidiness for there are amply sufficient compensations of a substantial nature to offset superficial shortcomings.

The buildings of the Ferme du Rieu are set so as to enclose a large hollow square wherein all the farmyard activities have their place and round about which all the farm animals and inanimate belongings are housed within direct and easy access of the master's dwelling which fronts into the enclosure. The lie of the land made it possible to relegate to a lower level than that on which the house stands that broad area universally given over to the accumulation and storage of manure, a feature that materially detracts from the glamor not only of French but of many other



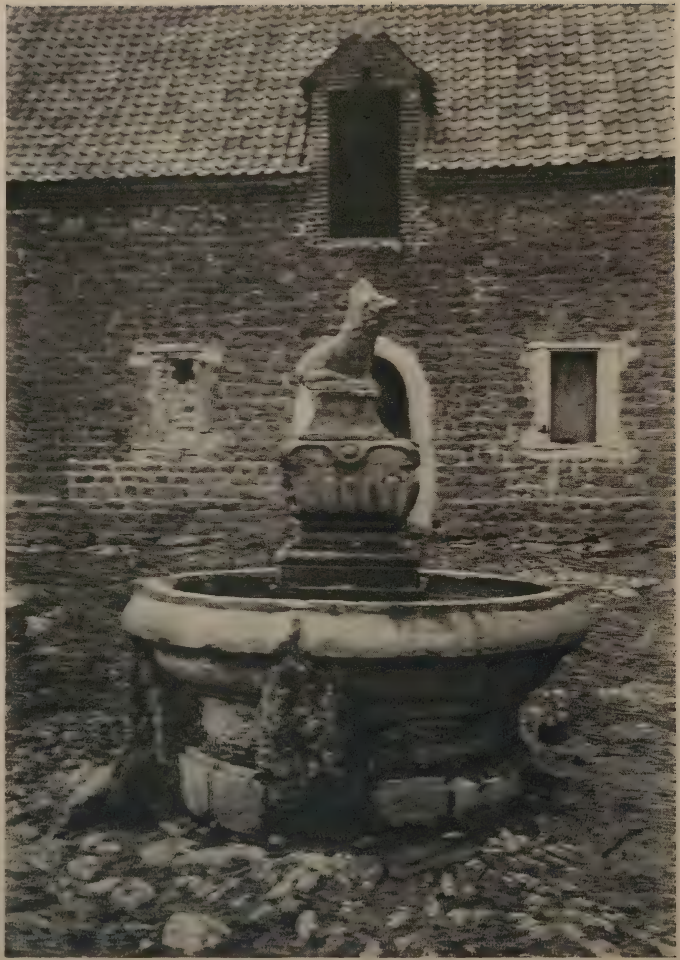
THE MASTER'S DWELLING, LA FERME DU RIEU, HESDIN L'ABBÉ

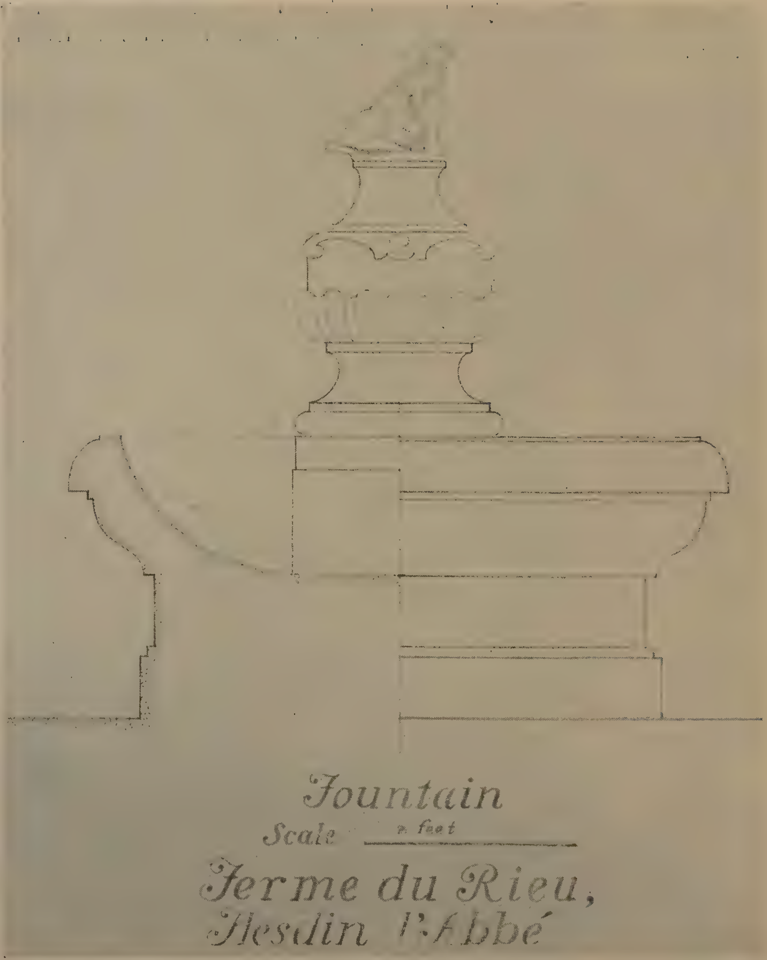
Showing the original roof covering of small, thin orange tiles

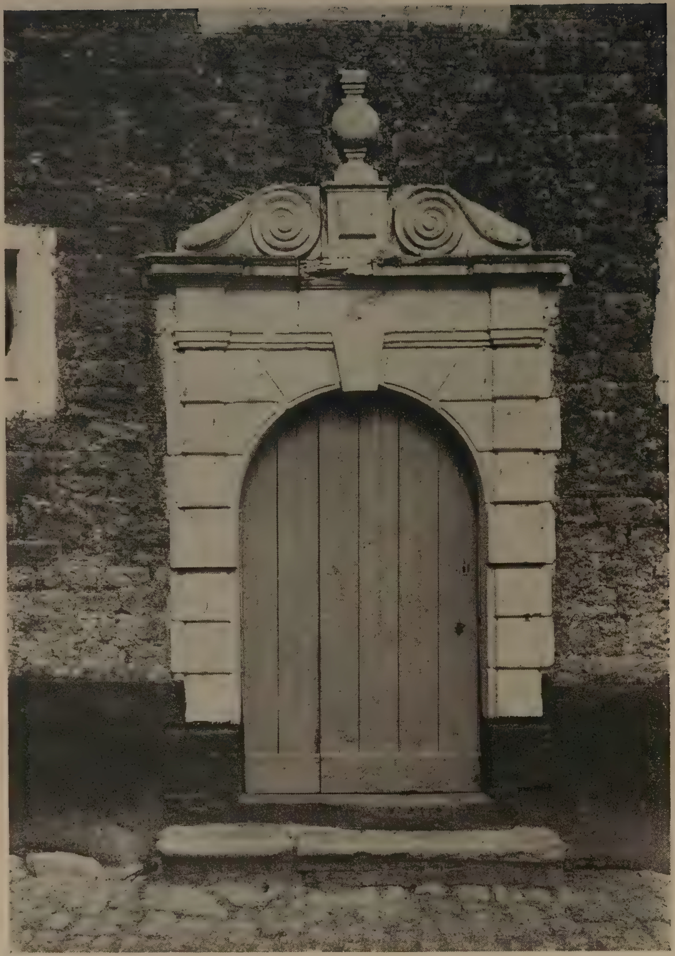


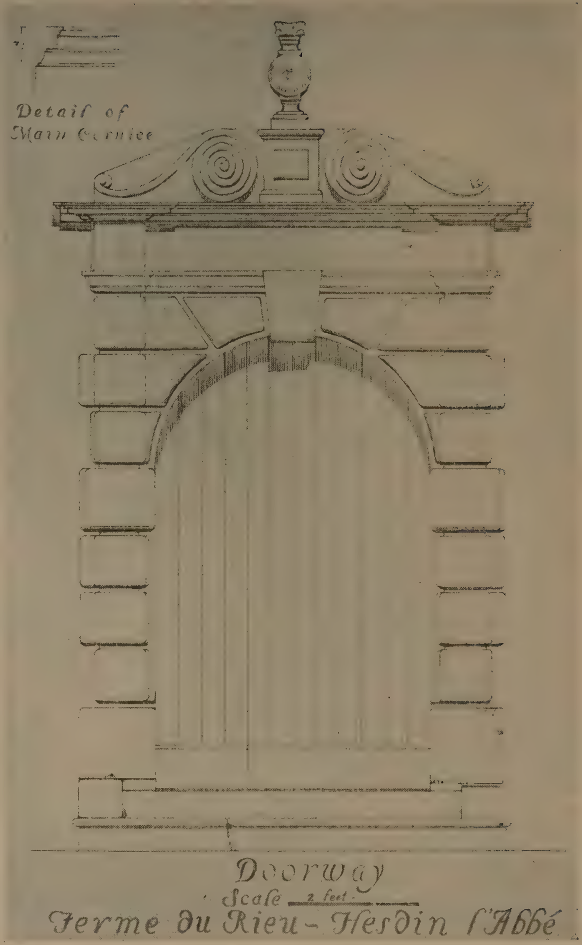
THE MASTER'S DWELLING, LA FERME DU RIEU, HESDIN L'ABBÉ

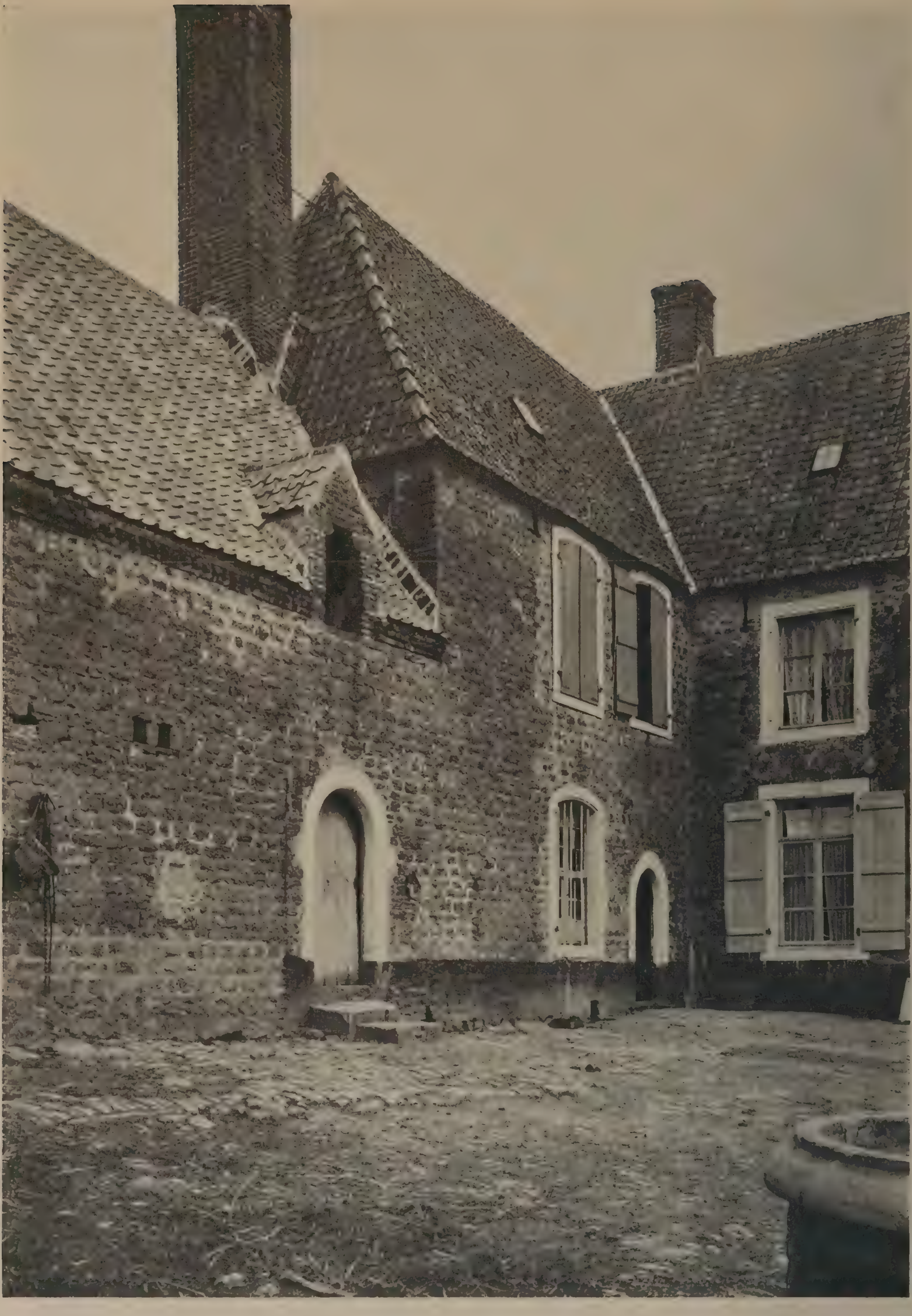
Showing its present roof covering of new red tiling, which compares unfavorably both in color and texture with the former one reproduced above.



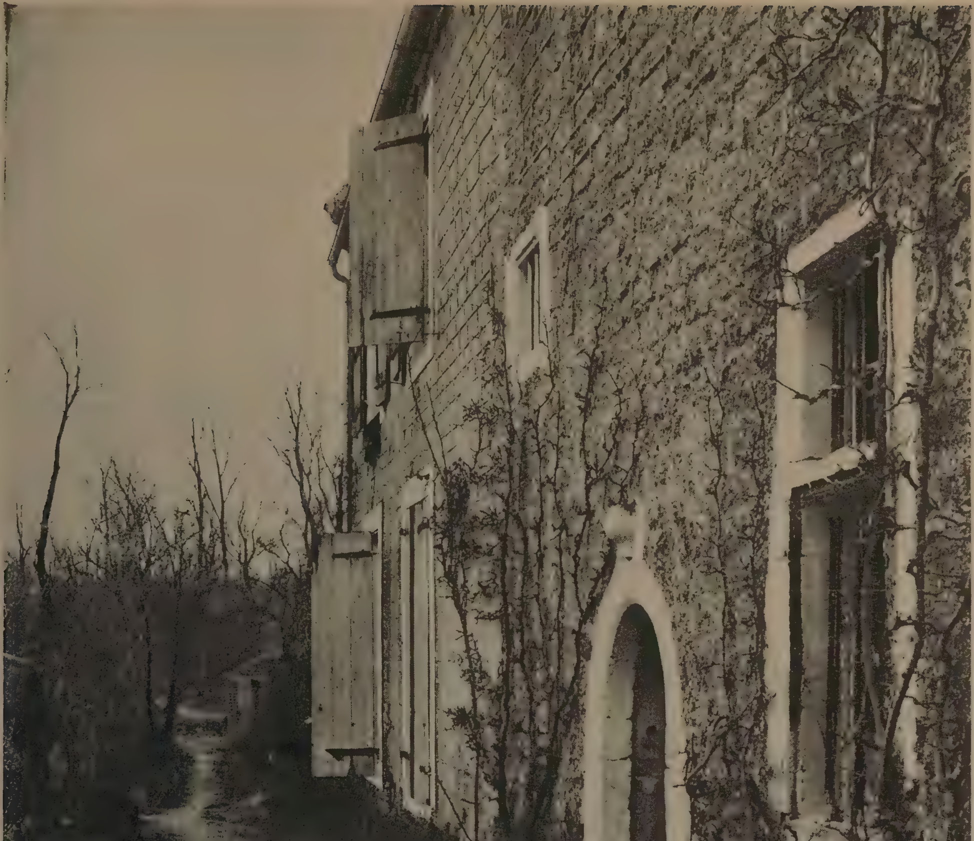

Fountain
Scale 2 feet
Ferme du Rieu,
Hesdin l'Abbé



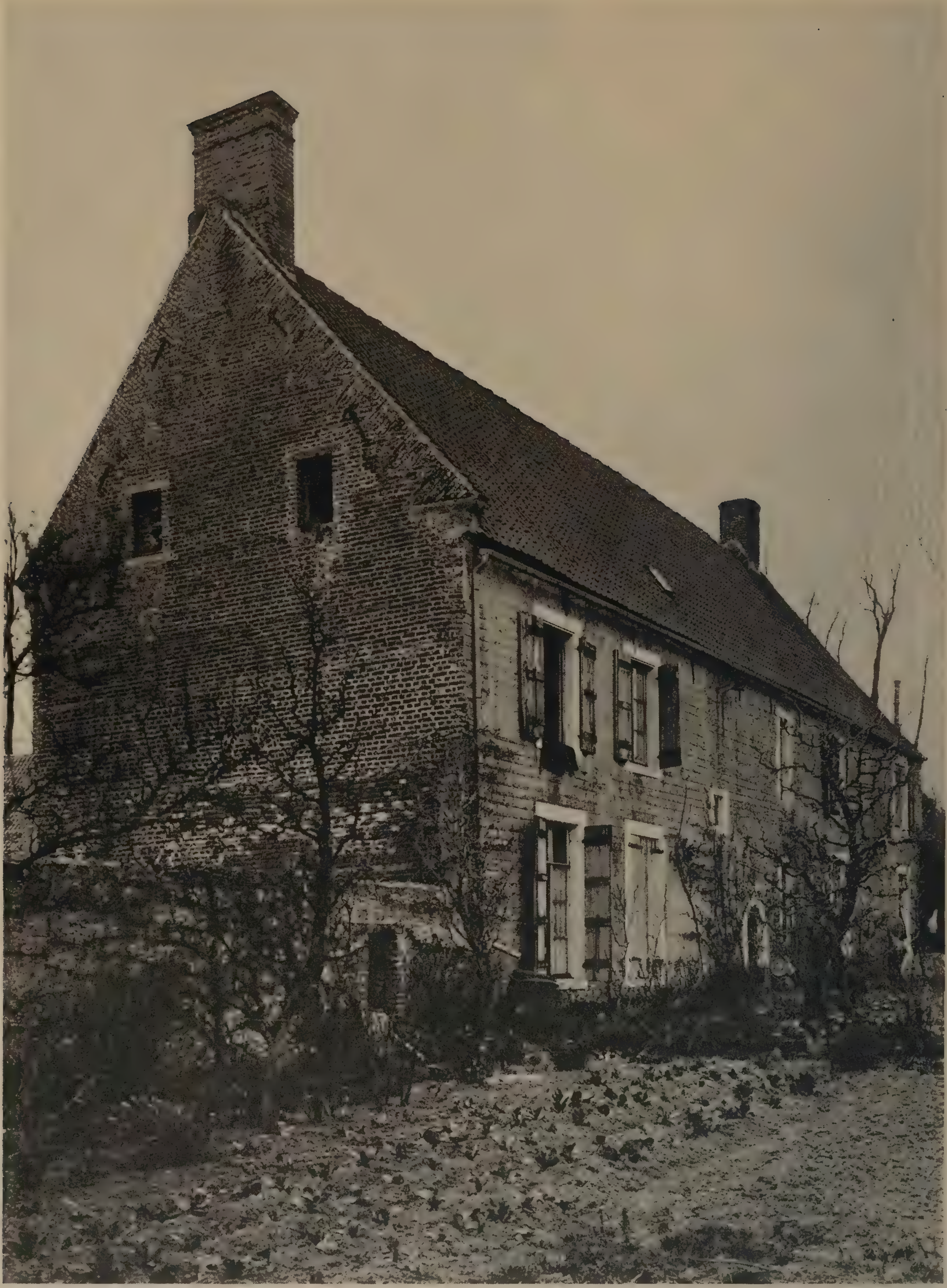

Detail of
Main Cornice
Doorway
Scale 2 feet
Ferme du Rieu - Hesdin l'Abbé



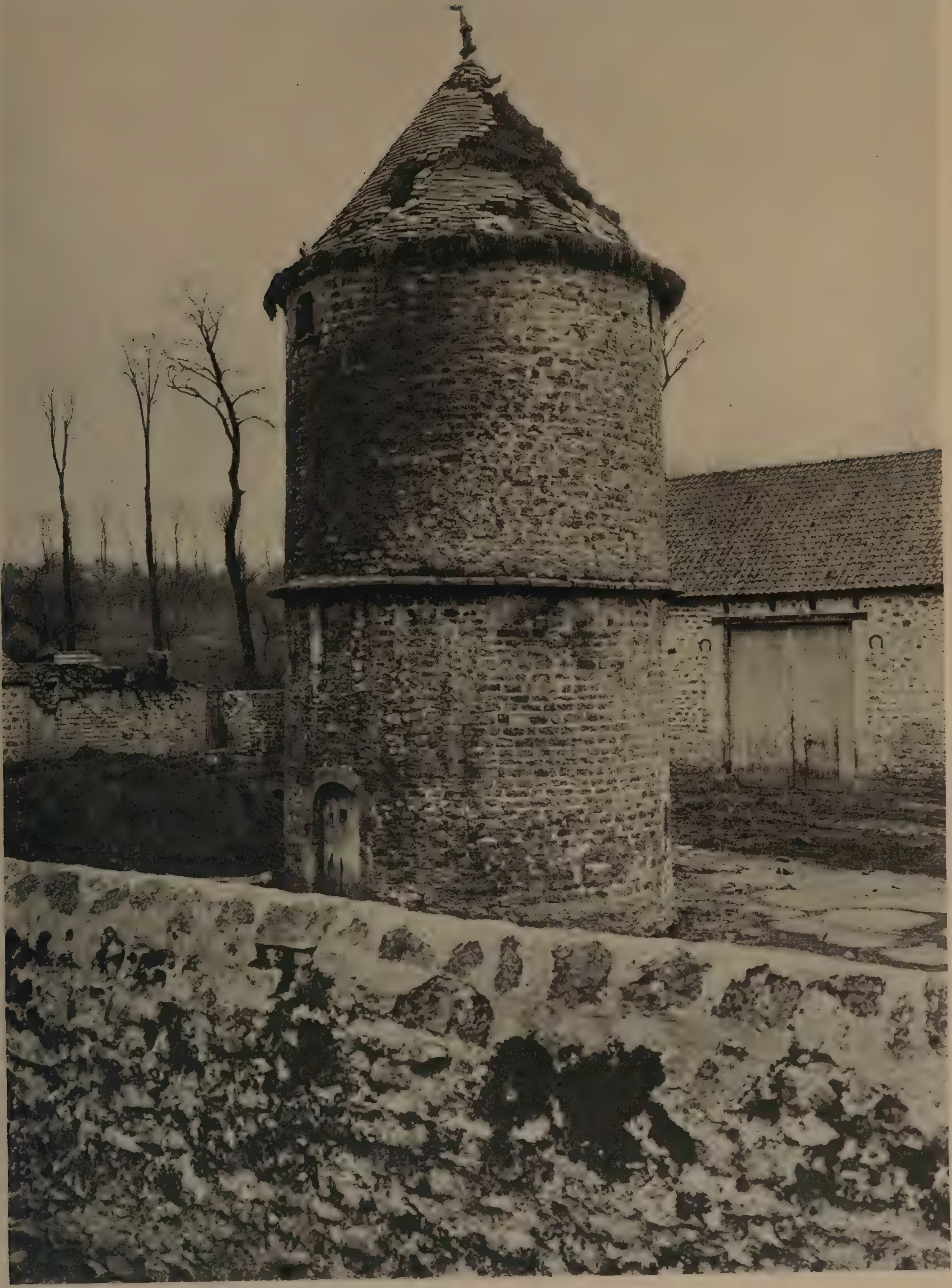
Angle of Courtyard
LA FERME DU RIEU, HESDIN L'ABBÉ



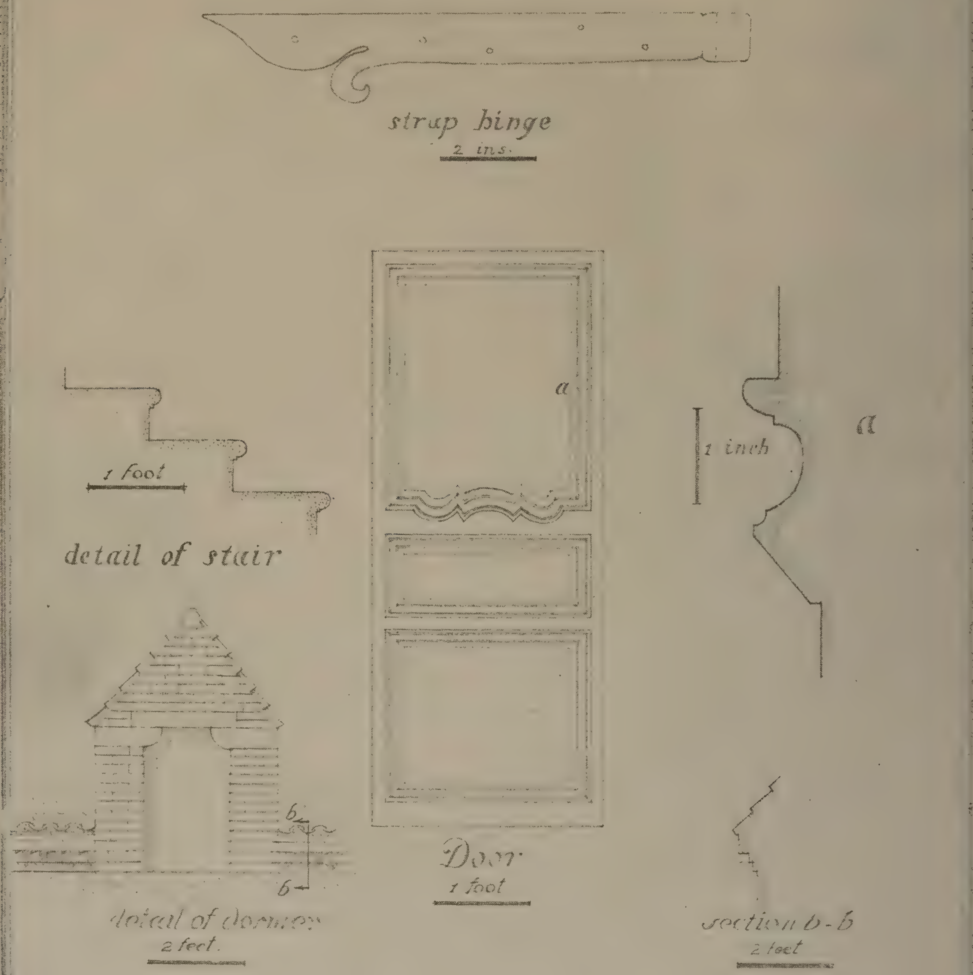
East Front and Potager
LA FERME DU RIEU, HESDIN L'ABBÉ



East Front and Potager
LA FERME DU RIEU, HESDIN L'ABBÉ



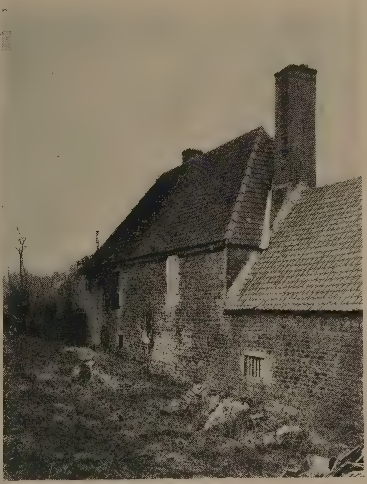
Colombier
LA FERME DU RIEU, HESDIN L'ABBÉ



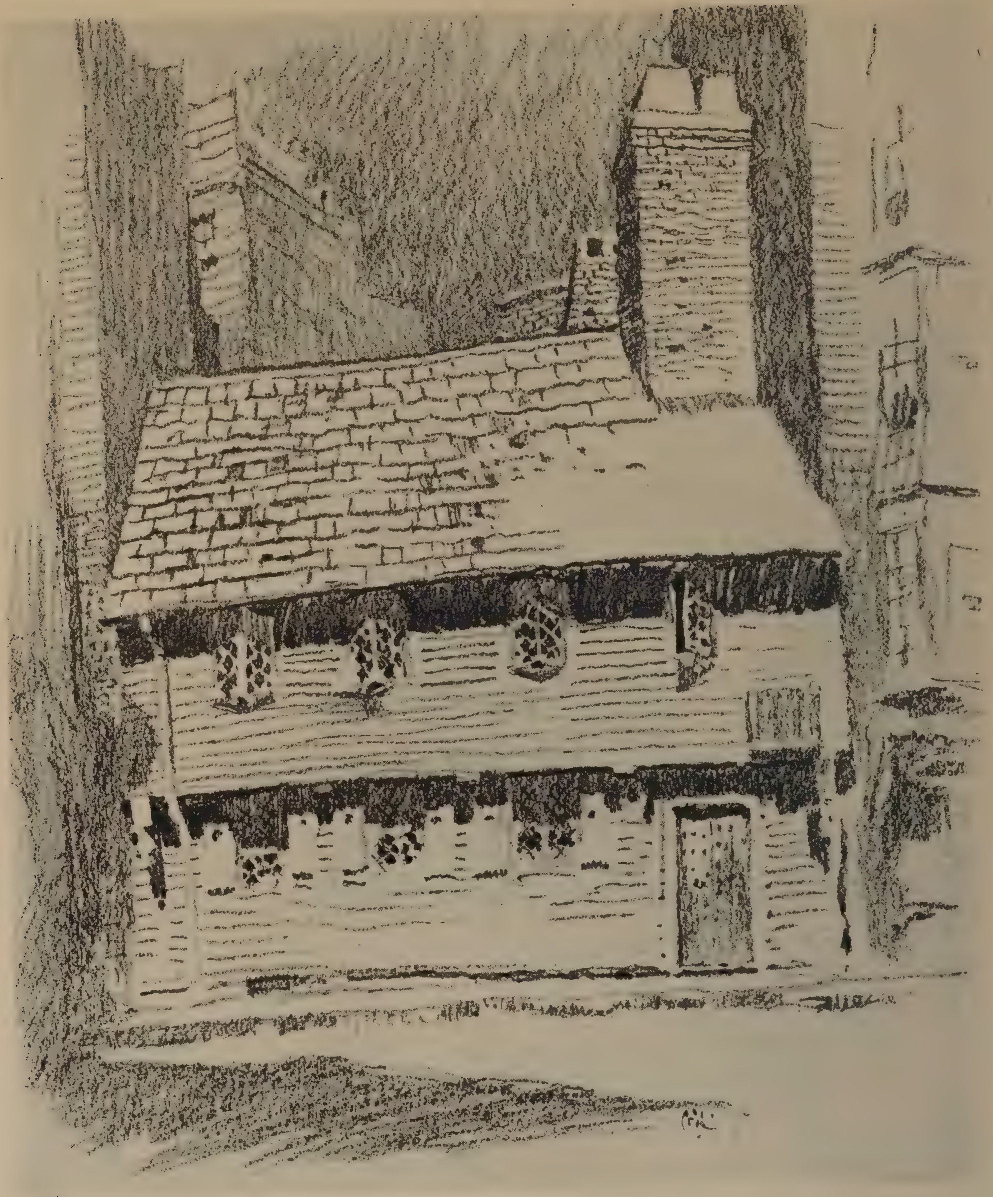
Miscellaneous Details.
Ferme du Rieu - Hesdin l'Abbé.

barnyards where a more careful method of conservation has not been put into effect. On the upper level of the barnyard at the Ferme du Rieu, therefore, it is possible to have the amenity of a stone fountain as a central incident of combined utility and ornament.

The house and all the farm buildings are constructed of small and somewhat irregularly squared blocks of the local limestone laid in courses with fairly wide mortar joints, except the south end of the dwelling which is built with a dark purplish-red brick, the sides of the gable being finished with skewed work. The faces of some of the dependency dormers are also of brick and in several places there are brick cornices under the eaves formed by successively projecting courses of bricks. All the roofs, with the exception of that on the circular *colombier* in the lower barnyard, have been covered with new red tiling, harsh and uncompromising in both color and texture. Fortunately it is possible to give one illustration (Page 378) reproduced from an old photograph kindly lent by the farmer occupant, showing the dwelling before the former roof covering of small, thin orange tiles was removed. It needs no searching inspection to discern how far preferable and appropriate is the effect of the earlier material. The Ferme du Rieu was almost the only one of the houses treated in this series where the farmer occupant evidenced the least interest in the appearance of the place or the least appreciation of its good qualities. It was this sense of appreciation and pride that prompted him to show the old photograph, a bit of rustic courtesy and kindliness for which the authors desire to record their thanks. Would there were more such appreciation as his amongst his fellows!


North Side
LA FERME DU RIEU, HESDIN L'ABBÉ

The *potager* lies to the east of the dwelling within a high-walled enclosure and is laid out in regularly shaped rectangular plots for flowers and vegetables, divided by a series of paths running at right angles. While the barnyard, or perhaps it had better be called the courtyard, front of the house is the more interesting, the garden front is not without its merits. The whole place is neater and better cared for than many of its type and besides the fountain, the main doorway of the dwelling with its curious scrolls and diverse other external features is of a more or less arresting nature. Also, the interior of the house still boasts a little creditable eighteenth century woodwork and one or two other details of moderate excellence. But, best of all, the plan has not been obliterated by violent and vandalistic alterations, and a good staircase, shut in with panelled doors, still in its wonted place, ascends to the upper floor.



THE PAUL REVERE HOUSE
Drawing by Hubert G. Ripley

BOSTON DRY POINTS

By

Hubert G. Ripley

IV. The Paul Revere House

Everybody remembers the circulars from brick manufacturers that flooded our offices a few years ago stating that the life of a wood house was limited to a few decades at the most. The Paul Revere House has stood in its present location on North Street for two hundred and fifty years. Due to its restoration by the Paul Revere Memorial Association twelve or fifteen years ago, it may reasonably be expected to complete its quincunx of centuries.

Only the other day we met Jule Schweinfurth in Main Street, Nantucket. He was smoking a particularly vile smelling cigar which we recognized at once as our favorite brand. Before the war they were five cents apiece at Perkins'. Now, they are eight cents, two for fifteen, and well worth the money. Waving his hand at the street, he said, "These old houses, pickled in the briny air, look just as good as ever they did in their palmiest days. Look at the Macy House, over a hundred years old; the Gardner House, hundred and fifty or more; the Jethro Coffin House, built in 1686, and scores of others all going strong. Nobody knows how long a wooden house, properly cared for, will exist." We chatted for a while and recalled our first visit to the Paul Revere House, which we all knew existed, but had not taken the pains to look up.

The most direct route is up North Street to North Square, though formerly the way led via the corner of Blackstone and Hanover Streets. This is a very interesting corner comprising a number of little by-ways, Marshall Street, Salt Creek and Marsh Lane. Here may be found the "Boston Stone" half embedded in an old foundation wall, though what its significance may be nobody seems to know. Everyone takes it for granted and points it out to visiting firemen and relatives with proprietary pride. There is also a famous oyster bar on Union Street where, for ten cents, one could eat his weight in assorted bivalves. The southwest corner of Hanover and Blackstone Streets, up to the year of the Great Drought, was occupied by Bixby's, distinguished merchants of the old school dealing in Wines, Teas and Cigars. The establishment had a fine old fashioned flavor and its dealings were founded on mutual confidence and esteem. The larger part of the ground floor was occupied by the bottled goods department, wholesale and retail, "not to be drunk on the premises" as the license read. In back, with an entrance from the alley for the convenience of the unobtrusive, was a small room of irregular shape with many shelves on the walls, containing London Dock Sherry, Beeswing Port, Hennessey's Three Star, Old Pot-Still Rye, Fine Old Western Reserve Bourbon, Martinique Rhum in wicker covered bottles, Santa Cruz, Old Medford, that stately procession of Cordials headed by Absinthe, Anisette, Benedictine, and ending with Noyau, Parfait Amour, and Rosoglio, and many, many others. Some of these bottles had magnificent labels and some had seductive shapes. All were within easy reach and could be handled at will—that was the charm of the place—you "poured your own." A nice fatherly old gentleman of courtly manners was in attendance to assist customers in the choosing of their toddy, keep the place in order, perform the mystic rites of commixture and infusion, make change and box the potboy's ears. The pride and lustre, the crowning aureole of Bixby's was their Continental Punch, a most delectable swizzle which perforce should be partaken of sparingly. After a visit to this shrine of Dionysius, one wandered innocently out to the front store and engaged in a stimulating discussion behind a range of oaken barrels with one of the old clerks, on the comparative virtues of Old Kentucky Sour Mash vs. Clan McGregor Highland Dew, illuminated with samples drawn from the wood. An order for a gallon jug of each, to be sent out by the local express, was usually left with the kind faced clerk, after which the journey was resumed. North Street becomes more and more cosmopolitan, or rather Neapolitan as one approaches North Square. The air is heavy with the odors of stracchino, garlic, and salami, wafted from the open doors of the salumi and salsicciere. Out of the haunts of the egestuous, ragged little boys with bright eyes dart to the side-

"Frisky" Merriman. He entered Peabody & Stearns' office direct from the training table of the Harvard football squad. During his short stay with us he was always treated with respectful consideration. While no longer in architecture, he has not wholly deserted the sacred groves of Mt. Pindus. Clio now claims him as a teacher of history in his Alma Mater.

Guess who it is?
FRONT!!! ?

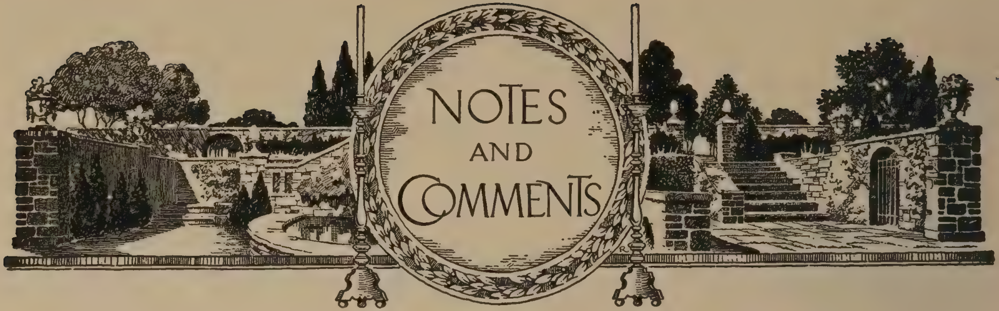
Eddie Maher used to wear a tight-fitting blue office coat with brass buttons. It was skeleton lined and every morning before Eddie arrived in the office (Eddie usually arrived a bit late like all good draughtsmen), somebody would cut off about half an inch around the bottom. Finally, when the coat reached just below the arm-pits, Eddie noticed it.

walk and stand squarely in front of the pilgrim, reciting in a monotonous sing song, lines that gradually one recognizes as Longfellow's. You give a nickel to one of the urchins to make him stop, and immediately a fight is started for possession of the coin. The road is very narrow and twisting with a multitude of by-ways.

Nearing Richmond Street, we become confused as to the right route to take. Jone, a rabid Italiophile, just returned from a visit to Europe, said, "These Italians are the most polite people in the world, I'll ask them," and accosting a buxom ragazza—Jone also had a strong perchant pour *les dames*—said, "'scusi, signorina, dove la casa di Paolo Reveri?" "Anch'è tuo uomo vecchio!" replied the signorina sweetly, so we took the next street. This, by the way, is said to be the first occasion this oracular phrase was used, and it is supposed that the girl picked it up listening to the Butter and Egg men in the market.

As North Square is reached, the first view is obtained of Paul Revere's house, a view that is precious beyond words, ravishing, enthralling, spiritual. At once you are back again in the seventeenth century, and time ceases to exist. This charming old house, basking in the brilliancy of early morning sunlight, is absolutely the most beautiful thing you ever saw; it is perfection. Built shortly after the fire of 1676, it was a very old house when Paul Revere bought it in 1770, for the sum of 213 pounds, 6 shillings and 8 pence. He also gave a mortgage for 160 pounds. The Memorial Association, guided by the ministrations of Jos. Everett Chandler, has restored the house to its original seventeenth century condition. The work could not possibly have been entrusted to more efficient or capable hands. It is a little building, two stories high, with a steep roof and about thirty feet frontage, the second story overhanging the first. In color, it is the wonderfully soft tone that unpainted pine acquires after years of exposure, a mixture of charcoal gray and aubergine with the addition of a little aurora. The wall clapboards are narrow with moulded edges and the roof shingles very wide. The chimney is huge and towers high above the roof. The windows are leaded casements in diamond panes about four inches by six. They are high up from the floor and replicas of one of the existing old sash found when the boarding from an opening to the back yard was removed. Inside there is a tiny stair hall and one great room, largely restored except for the floor and ceiling beams. One panel of the old wall paper was fortunately discovered and a reproduction made, so that the room presents as nearly as possible its original appearance. The fireplace is almost big enough to roast an ox and furnished with swinging cranes, hot closets and odd bits of iron-mongery. In the ell at the rear is the kitchen, a smaller room with another fireplace, bake ovens, spit and roaster. Both rooms are adequately furnished with tables, chairs, secretaries, and household goods. Upstairs there are two chambers, the same size as the rooms below, except for the additional width given by the overhang. These rooms are also simply and appropriately furnished.

It may in truth be said that a substantial part of the Paul Revere house is not old, and that the structure would have fallen shortly into the cellar had it not been extensively restored, thus depriving draughtsmen, architects, and antiquarians of a shrine, when, "priketh hem nature in here corages: Thanne longen folk to gon on pilgrimages." If, however, there had been bestowed on this historical dwelling some of the proper care that all buildings worth preserving might reasonably be expected to have—a little paint now and then, a a few nails and a bit of mortar—the old timbers would have lasted as well as the old houses in Nantucket.



NOTES AND COMMENTS

Proprietary Rights in Architectural Idea

The recovery of the profession from its blind obsession for historic precedent is being succeeded by a mild orgy in self-expression. Native creative impulse has proved itself virile, and designs have originated which have been dignified by distinguished and fastidious foreign rivals as stylistic types. Idea in American architecture has acquired a high financial value; with the result that unscrupulous individuals batten upon that which is characteristic and excellent, not only depreciating the content of originality in vulgarized editions, but robbing the designer of practice which should accrue to his effort. During the last two years the ravages of rats in the stylistic granary have grown to an appalling extent.

Were every aspect of idea patentable, a barrier would be made to impede progress arising through imaginative stimulation. The adoption of suggestion is a vital factor in all professional and creative activities: but there is a vast difference between taking a model as a source of inspiration, and soliciting realty developers with a brazen paraphrase. For the moment, a gifted architect has no redress from the activities of a speculator who engages an unscrupulous architect to design a building resembling one which has received universal commendation, as nearly as the site and available capital will permit. Should a publisher hire a hack writer to make a paraphrase of a "best-seller," maintaining the same group of types as characters, parallel sequence in incident, and verbal equivalents for all dialogue, there is not the slightest doubt of his treatment by the courts; he would probably come to the conclusion, after destroying the issue and paying damages, that in the future it would be more advantageous to employ the man he attempted to defraud.

But the realty operator, or soliciting architect, is able to do with impunity precisely that for which the publisher is heavily penalized; and should the victimized architect decide to sue, those slight differences which helped to incriminate the publisher would be considered as justification for the defendant. There is no provision in the revised Copyright act which meets this case, and we shall probably continue to see buildings erected with a complete outfit of architectural features filched from a source obvious to all.

It is apparently impossible to define the constituent elements of an original architectural design, in such fashion that a protective boundary might be described around it by law. Expert evidence is naturally admissible on both cases of infringement, but as witnesses can be called by both sides, the result is an expression of diametrically opposed views in most cases, which are to be found in every profession upon any subject. When technicalities and abstract quantities have been cleverly postulated by experts holding conflicting views, confusion of the court and lay jury is sure to result.

It appears to us that some method might be devised for dealing with this form of mal-practice, which accords with the customary practice of American Courts of Justice, and that which is recognized in the architectural profession when material issues are at stake. The main difficulty consists in the trial of such cases by lay-men who are ignorant of the basis upon which these subjects should be judged. This might be rectified by the selection of a special panel of the Grand Jury, consisting only of such architects as would be eligible by reason of their unquestionable integrity and impartiality. The formation of such a panel might be made upon the recommendation of the Council of the American Institute of Architects, or some committee specially appointed for that purpose. In architectural practice the operation of juries has established an enviable record for the justice of their awards in competitions, and we know of no case in which a decision has been challenged on the basis of unfairness or prejudice. If such a plan could be adopted, this Grand Jury would function as any other of its kind, and in the event of indictment of the defendant, he would be penalized by cancellation of practicing privileges granted under State Charters.

It is time that this flagrant condition be considered seriously, and the prolific brood of architectural bastards minimized to which birth is given yearly in all our cities. There is no dearth of men in the profession of such calibre that the responsibility of impartial judgment might be safely laid upon their shoulders. Through this, or some similar method, protective measures might be instituted which will curb the illicit activities of those who profit by the inadequacy of the law as it now stands.

Leon V. Solon.

The Architect's Part in the Government's Economy Program

The administration at Washington has persistently pressed the idea that permanent relief from the more onerous portion of Federal taxes is dependent upon drastic retrenchment in the operating expenses of the government. This creates, for architects, an indirect interest in the current economy program, sponsored by President Coolidge, which all but overshadows the direct interest. That is to say, it may be the dominant interest for those architects who are convinced that relief from high surtaxes and removal of the incentive to keep capital in tax-exempt bonds will turn the flow of investment funds into industrial channels to an extent that stimulus for building operations of all classes is provided.

Unworthy, none the less, to be overshadowed, is the direct interest of the architectural profession in the studied, scientific policy of administrative conservation which has been made possible in Uncle Sam's establishment by the injection of a Budget Bureau. Architects have a responsible part in this ambitious effort for saving without sacrifice of efficiency. They will have a yet larger part if Congress approves, as expected, a plan for the complete reorganization of the administrative branch of the government. Through the entire undertaking runs a series of demonstrations and object lessons that may well afford inspiration for the architect in his capacity as an executive.

Not merely in economies but in the processes of co-ordination and co-operation, the U. S. Bureau of the Budget has afforded for architects cumulative revelations in the few years of its existence. The ideal of centralization of authority has been visualized by such subsidiaries of the Budget Bureau as the Federal Real Estate Board, the Federal Purchasing Board, and the Federal Liquidation Board, this last having supervision over the liquidation of the surplus property remaining from the war period. Even more intimate in its influence upon the field of architecture is the Federal Specifications Board which has been created to further economy by standardization.

In a relatively brief period, the Federal Specifications Board has promulgated three hundred specifications and formed seventy technical committees. The new board has proceeded on the theory that it should so adjust requirements when possible, as to meet current industrial practices. Accordingly the committees of the Federal Specifications Board have been instructed to use existing commercial specifications in all cases in which the Government's needs may be reasonably satisfied by this procedure.

Frequently, when a proposal for standardized specifications is under discussion, differences of opinion will arise within an industry. In such cases it is the policy of the Federal Specifications Board to have the technical committee concerned hold open meetings for the full discussion of the questions at issue. The final decision as to the merits of the question under discussion rests with the technical committee subject to the approval of the Federal Specification Board. There are technical committees on all the principal classes of commodities and new committees are constantly being added. To mention a few fields thus covered, there may be cited the technical committees on lumber, paints and oils, builders' hardware, plumbing fixtures, floor coverings, heat insulating materials, brick and building tile, vacuum cleaners, and drafting equipment and supplies.

According to the Budget officers, the preparation and use of master commodity specifications for the entire Federal Government is an essential step in the economy which results from the purchase of material in large quantities. In no field of Government operation was there, prior to the advent of the budget system, greater need of constructive work than in the field of purchase standards. For certain classes of materials and supplies there were almost as many variations in the departmental specifications as there were specification writers in the several branches of the government.

The special and peculiar requirements of certain of these specifications meant departures from commercial practice, necessitating special fabrication which involved greater cost.

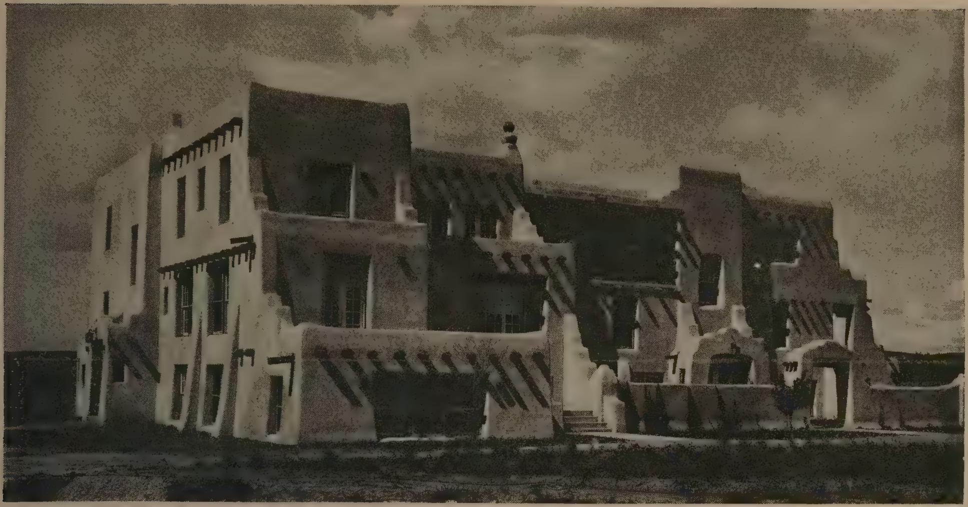
The intention is that eventually all Government purchases will be based upon correct standards of quality and practice. Specifications will then meet the needs of the Government as to uniformity and will avoid a duplication of effort on the part of the Government and industry, thus affording a basis for economy of purchase on a commercial basis and so relieving bidders of a multiplicity and confusion of unnecessary special requirements. During the last fiscal year the Specifications Board promulgated one hundred and thirty-eight specifications and revised thirty-seven specifications previously issued. Much work remains to be done, however, by the technical committees which originate these specifications. For instance, the committee on electrical supplies has put out nine specifications, but its work is not more than twenty-five per cent completed. The committee on creosote and methods of wood preservation is but half through its job and the committee on colors has just started operations. As rapidly as the Federal specifications appear they are put into use by many of the States, municipalities, and public institutions of the country, thereby bringing about immediate contact with local architects.

In ultimate significance for architectural interests, the work of the Federal Specifications Board finds its parallel in the operations of another adjunct of the Budget system, the Interdepartmental Board of Contracts and Adjustments. The purpose of this Board has been to bring about a betterment of contract conditions by the adoption of more simple and equitable contracts along the lines of business procedure. As a most important part of its work, a committee of the Board has been delegated to draft a proposed new public contract law and the bill embodying this uniform procedure in making contracts will be submitted to the present Congress.

Despite the comparative brevity of the life of the Board of Contracts and Adjustments it has completed the final draft of a number of forms including a standard form of invitation for bids, standard form of bid, standard instruction to bidders, standard form of contract for construction work, standard form of contract for supplies, standard form of bid bond and standard form of performance bond. A year or so ago the Board first prepared tentative drafts of these various contract forms and submitted them to leading architects, engineers and contractors for comment and constructive criticism. Months were then devoted to a careful revision of the tentative forms in the light of the criticism received. A manual of instructions designed to give practical information and advice in connection with the use of the standard contract forms is now nearing completion. The reformers who have, in behalf of the Government, pursued the new ideals of uniformity in contract forms are confident that the result will be more bids and better competition, resulting in lower contract prices and substantial savings. The current effort has been given encouragement by the success which has attended the use of the standard form of government lease. This lease form, which was drafted in co-operation with the National Association of Building Owners and Managers, has been in use for two years and has supplanted the thirty or more different forms previously in use.

The economy program at Washington is by no means confined to savings on future purchases by standardization or otherwise. Equally important is the effort for conservation and retrenchment to the end that existing resources may be husbanded. Representative of the highest achievement in this quarter are the accomplishments of the staff of the Office of the Supervising Architect, U. S. Treasury Department. In the interest of economy a further study of construction details has led to improvement in the standard types of buildings sponsored by this institution. Within the past twelve months there have been placed under contract for the Government twenty-five buildings that had previously been regarded as impossible of construction within the limits of the available appropriations, but were brought within the range of the funds available in consequence of changes in the drawings based on original plans.

Under the spur of President Coolidge's economy drive, the Office of the Supervising Architect has resorted to various expedients to minimize building costs. Architectural models are omitted when such omission is not incompatible with the proper carrying out of the work. In advertising for bids for the construction of buildings, the number of prints normally furnished for prospective bidders has been reduced. Simplified schemes for planting around Federal buildings have been adopted as a means to lessen costs and there have been any number of



THE NEW MEXICO STATE ASYLUM FOR THE DEAF AND DUMB

minor economies such as the use of dry stencil obviating the necessity of the use of carbon paper to obtain proof copies.

One consequence of the economy era at Government headquarters is seen in a growing disinclination to accept manufacturers' measurements. For example, the Office of the Supervising Architect recently requested the Bureau of Standards to make measurements of the superficial area of radiators of various makes now on the market. Contractors will henceforth be required to use these measurements in furnishing radiation for Federal buildings instead of using the manufacturers' catalogue ratings as was formerly the practice with Government agencies. A campaign for light conservation has been conducted from the Supervising Architect's Office for more than a year past and incident to this effort, new types of lighting fixtures have been designed for use in post offices and similar buildings, which are said to promise beneficial results at less cost.

The Housing Corporation is one of the branches of the Government that has followed, latterly, a policy of rigorous retrenchment. It boasts that during the current fiscal year it collected $5,000,000 at a cost of 2 per cent. The U. S. Forest Service has an economy exhibit in the fact that the sale of timber cut on the national forests is handled with comparatively slight increase in personnel, although during the past decade the amount of timber cut annually has more than doubled. In connection with the progress of the governmental economy program it is worthy of mention that the surplus property situation, the heritage from the world war, has now passed from the forced liquidation to the utilization stage. The stocks remaining are to be treated as a reserve resource of the Federal Government at large.

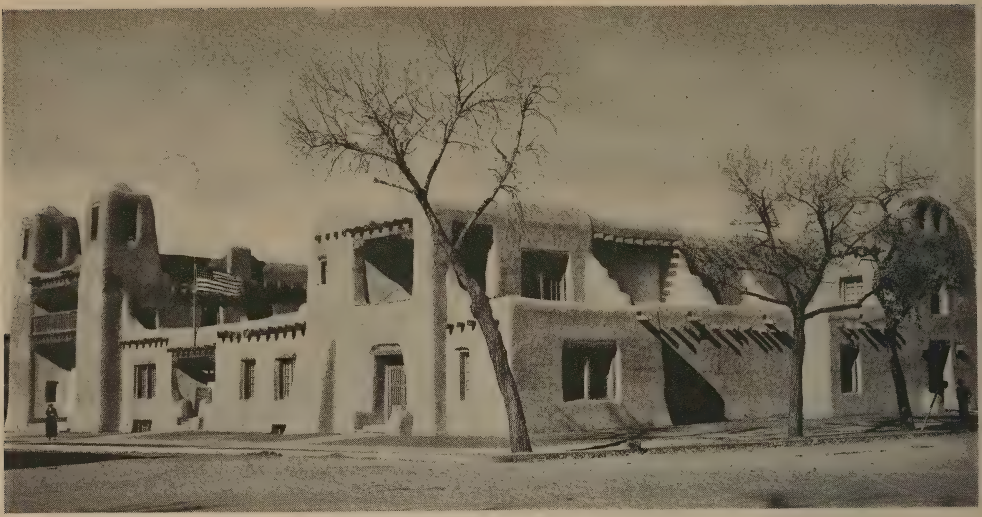
WALDON FAWCETT.

The Southwest Develops Native Architecture

A distinctive type of architecture borrowed from the American Indians under the influence of the Spanish colonists is being developed in the southwestern United States where it originated. No other sectional architecture in the country can be traced so far back into history for its source, the first Indian missions in New Mexico, for instance, outdating by a long period the better known ones of California.

This style, generally called the "pueblo," from the tribe of Indians who first used it, is being promoted not only for modern residences, but on a large scale for public buildings, such as schools, libraries, hotels, office buildings and state institutions. The state university was the pioneer in introducing the pueblo effect of terraced stories with rough hewn, exposed timbers, during a remodeling of its principal buildings.

A new hotel and a public library recently completed at Albuquerque, New Mexico, are the latest exponents of the native architecture. The library, which was illustrated in THE ARCHITECTURAL RECORD of September,



THE NEW MEXICO ART MUSEUM PATTERNED AFTER AN INDIAN MISSION

1925, is a one-story building plastered the color of adobe, with heavy buttresses, a *portal* or porch, and a belfry as its leading features. The Franciscan hotel—reproduced in the issue for February, 1924—has the upper stories successively inset to give the terraced effect of an Indian communal dwelling. The typical pueblo arch, the nearest the Indian could get to a Spanish arch under the limitations of adobe, is used throughout. The woodwork, both exterior and interior, is highly ornate, carved and painted with Indian designs. An Indian curio store with office buildings above is another example of the pueblo style in Albuquerque. Although this building faces north, the openings of the terraces permit the maximum of sunshine.

In Santa Fe, an organized effort to produce buildings in the native style has been made, with civic prizes offered to architects for their achievements with pueblo effects. The new museum of art, modeled after the mission church at the Indian village of Acoma, sets the pace. On the left side of the patio of this building is the auditorium, in the form of a cross, with great beams supporting the high ceiling and a choir loft in the rear over the entrance. Carved wooden pews serve as seats.

A theatre building which also houses a big garage, a drug store, and business offices, is directly opposite the art museum. The auditorium of this building is church-like in effect, with murals by Gerald Cassidy. The federal building, which houses the post office, and La Fonda hotel are typical pueblo style buildings. The State asylum for the deaf and dumb is another good example. Any number of automobile service stations have adopted the style and one curio store on the plaza has skillfully remodeled its façade, and attained the pueblo effect with rough timbers, carved corbels and adobe plaster finish.

It should be understood that "pueblo" is an essentially Indian and not Spanish style, except as influenced by the colonizing Franciscan missionaries from Spain. Using the only materials the Indian had, adobe and timber, the Spaniards introduced towers, belfries and patios and evolved an arch supported by wood to take the place of their own curved arches. The balconies and porches were in the primitive man's building plan.

LOUISE LOWBER CASSIDY.

A Correction

We regret that in our June, 1925, issue, due credit was not given to The Century Magazine in connection with the reproduction of two drawings by Henry Sandham on pages 495-6. These drawings were made by Mr. Sandham under the direction of Mr. George Byron Gordon, especially for an article on Maya Architecture in The Century, of which Mr. Gordon was the **author.**

The ARCHITECT'S LIBRARY

Picturesque, Italy, Architecture and Landscape, by Kurt Hielscher. Brentano, 1925

This is the second of the Orbis Terrarum Series, preceded by Picturesque North Africa and to be succeeded by Mexico, and Palestine and Arabia. The volume consists almost entirely of plates, but these plates are a triumph of photography. There are still things well done in Germany, if not better than elsewhere. The clarity of detail is extraordinary, even to the texture of stone. If one intends to convey or suggest Italy with a camera, clarity is the first necessity. Next, the photographer must bring an intelligence, a sensitive feeling, an individuality of his selections and choice of view, a manner of handling his lights and shadows. He must be more than a skilled photographer. He must be a lover of Italy and its peculiar beauty. He has to use a mechanism to convey a feeling. Everyone of Mr. Hielscher's plates says something more than it seems to say at first sight. It recalls little forgotten things, the dappled and stained surface of stone, the silky surface of water.

Illustration from *"Picturesque Italy, Architecture and Landscape."*

The mingling of architecture and landscape is an instance of silent subtlety of feeling. The two are strangely blended in Italy. Sky and mountain slope, the shape of the trees and the glisten of the water, are an intimate part of the architecture. It is an old land "crowded with culture," where nature and the works of men's hands have wrought so long together that one of them seems to assume the other. Mr. Hielscher handles his camera as if it were a painter's brush and aware of that intimacy.

The German sentiment for Italy probably is in some degree peculiar, and its sources are as old as the Roman Empire. The "Holy Roman Empire" may have been but the ghost of Rome, or as Voltaire said: "neither body, nor Roman, nor an Empire," but it was a powerful sentiment, and the north and the south of it were the German and the Italian lands. At any rate, for nearly two thousand years Italy has been the great German romance, "das Land wo die Citronen blühn," and all the rest. Artist, musician and poet, Dürer, Händel and Goethe, and scholars such as Winkelman, Ranke, Gregorovius, Burkhardt, felt the pull of the magnet. Students in their "Wanderjahre" set their faces to the south.

If the dream was realized when they arrived, it was realized mainly by the look of things, and at the center of this look of things was the architecture—medieval castles and Renaissance villas among their dark cypresses, stone cities on hill tops, old gardens with terrace walls crumbling above blue water, all flooded with sunlight, and steeped in history and story. Thousands of forgotten builders have recorded their sensitiveness to beauty and significant form in innumerable slender towers, startling walls, and the curves of windows and arches. The Italian of the late Middle Ages and the Renaissance seems to have lived more intensely, vividly, keenly, than is the fortune of most places and generations. Every little walled city has its own chronicle of heroes and hot little wars. Everywhere there were builders and sculptors who put into their work some of the keenness which they saw and felt. This is the primary reason why their aspect of things in Italy is so eloquent. In many countries the past sleeps in the architecture; in Italy it is awake.

And Mr. Hielscher, with his camera merely, has caught some of this vividness. Browning's Fra Lippo Lippi says:

"Have you noticed now Yon Cullion's hanging face? A bit of chalk.
And trust me but you should though."

I have spent many hours and days in the Piazza San Marco, the Piazza della Signoria, in the stepped streets of Umbrian hill towns, and Mr. Hielscher's plates remind me of innumerable things forgotten or never noticed.

ARTHUR W. COLTON.

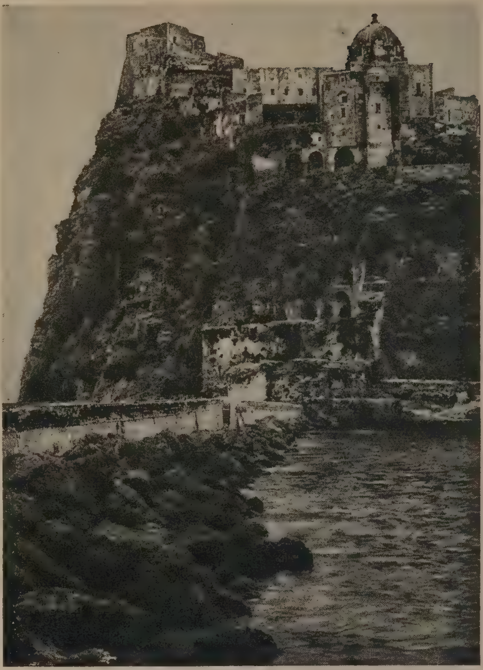


Illustration from *"Picturesque Italy, Architecture and Landscape."*

Illustration from *"Picturesque Italy, Architecture and Landscape."*

L'Architettura Rusticana Nell 'Arte Italiana, by Giulio Ferrari. Hoepli, Milano. American Agent, Helburn

Mr. Ferrari's book is also one of a series (Collezione Artistica Hoepli). There are two hundred and fifty plates of various kinds, photographs, drawings, engravings and many colored prints. Mr. Ferrari is the curator of the Royal Museum of Industrial Art in Rome, and his work is of interest not only to the architect but to the student of social history. The illustrations of the Preface are largely drawn from Roman remains and types of rustic building outside of Italy. The remaining plates are arranged by regions, each plate with an identifying and descriptive legend. It is a detailed study of the Italian house, and mainly the houses of the poor, the existing types and features and their localization. The varied antecedents of Italy are recorded in the multiplicity of these types. The prehistoric coni-

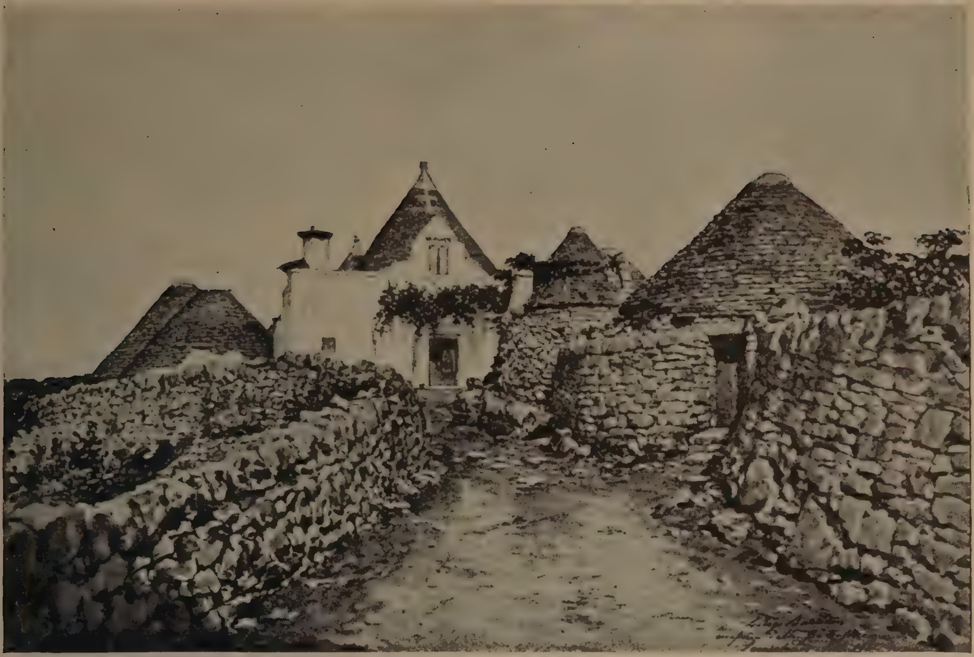


Illustration from *"L'Architettura Rusticana Nell 'Arte Italiana"*

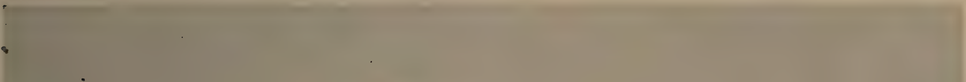


Illustration from *"L'Architettura Rusticana Nell 'Arte Italiana"* cal roof, a feature of African villages, occurs frequently in Italy. It is often thatched, which is a reminder that thatching is presumably more primitive than plaster.

The sentimental traveller will find Mr. Hielscher's book more to his mood, but its value to an architect or student is hardly comparable with Mr. Ferrari's, whose selections are less from the point of view of picturesqueness than as illustrations of the history of architecture in Italy. The value of a close study of them on the lines suggested in the Preface will teach one not merely to notice the peculiarities of an old stairway but to see the significance of those peculiarities. Few famous and familiar buildings appear here; not the Piazza della Signoria of Florence but the Merceto Vecchio, not aqueducts and tombs on the Campagna, but thatched out-houses; not the Grand Canal, but the remote farm building and the back street. For the most part we travel with Mr. Ferrari in bypaths. We are interested in old brick work and wooden railings, in dilapidated balustrades and peculiar chimneys, in a thousand odds and ends of contour and detail which are the work and fragmentary memory of unknown hands, the handwriting of forgotten centuries, the record of immemorial humanity.

Arthur W. Colton.

A. S. T. M. Standards. Philadelphia: American Society for Testing Materials, 1925. 117 pp. 6 x 9 in. Paper. $1.50.

The Art Guide to Philadelphia, by Edward Longstreth. Philadelphia: Edward Longstreth, 1925. 192 pp. Illustrated. 5½ x 8½. Paper. $1.00.

The Old Mission Churches and Historic Houses of California. Their History, Architecture, Art and Lore, by Rexford Newcomb, M.A., M.Arch., A.I.A. Philadelphia: J. B. Lippincott Co., 1925. xvii, 379 pp., with a frontispiece in color and 217 illustrations and measured drawings, 24 line drawings. 7¾ x 11⅛ in. Cloth. $15.00.

This book is the result of six years' field work and thirteen years of research. It etches in the historical setting of Mission Architecture, and describes with charm and professional accuracy all the Missions, reporting fresh architectural "finds." Among the beautiful old Spanish houses treated are the Estudillo House and Rancho Camúlos, made famous by "Ramona."

Olympia. Its History and Remains. By E. Norman Gardiner, D. Litt. New York: Oxford University Press. (American Branch) 1925. xviii. 316 pp. Ill. 7¾x10⅜ in. Cloth. Net $16.75.

The Dictionary of English Furniture. From the Middle Ages to the late Georgian Period. Volume II (Ch-M). By Percy Macquoid & Ralph Edwards with an introduction by H. Avray Tipping. New York: Charles Scribner's Sons. 1924. xi. 360 pp. 19 color-plates, 171 ill. 11x16⅛ in. Leatherette. $35.00.

East Christian Art. By O. M. Dalton. New York: Oxford University Press. (American Branch.) 1925. xv. 396 pp. Ill. 8¾x11½ in. Cloth. Net $35.00.

Cyclopedia of Architectural and Mechanical Drawing. (4 Volumes). Chicago: American Technical Society. 1924. 7th ed. xli. 1750 pp. 1050 diagrams, blue prints, etc. 5½x8½ in. Leatherette. $13.25.

These volumes have been compiled with the idea of unfolding to the reader the whole subject of drawing and design, of giving the draftsman trained in one line accurate information along other lines. If he intends to specialize in architectural work, he will find much information along this line, not only in Architectural Drafting but in the more artistic subjects of Perspective, Shades and Shadows, Freehand, and Pen and Ink. In the field of Topographical Drafting he will find clear instructions as to the methods of making topographical maps.

Carillon Music and Singing Towers of the Old World and the New. By William Gorham Rice. New York: Dodd, Mead & Co., Inc., 1925. 2nd ed. xix. 397 pp. Photogravure frontispiece and 78 full page illustrations. 5½x8¼ in. Cloth. $3.00.

Not only are Singing Towers coming to be recognized as appropriate for individual memorials and as the most noble and enduring way in which to perpetuate recollection of patriotic service in the Great War, but thoughtful musicians also, and those interested in public welfare, are coming to appreciate the beauty of towers crowned with the carillon as a splendid contribution to municipal and community life.

Roof Coverings: Their manufacture and application. By Ernest G. Blake, M.R.S.I., A.B.I.C.C. New York: D. Van Nostrand Co., 1925. xi. 264 pp. illus. 5⅜x8½ in. Cloth. $3.50.

A description of the origin, nature, and the method of fixing the various materials and substances that are employed for covering the roofs of all classes of buildings.

Foundations of Bridges & Buildings. By Henry S. Jacoby and Roland P. Davis. New York: McGraw-Hill Book Co., Inc., 1925. 2nd ed. xix. 665 pp. Illus. 5⅞ 9¼ in. Cloth. $6.00.

A standard work on the theory and practice of bridge and building foundations, thoroughly revised to reflect latest developments. The book covers the whole subject from Timber Piles and Pile Drivers to Pneumatic Caisson Practice.

Recommended Practice for Arrangement of Building Codes. Report of Building Code Committee, July 15th, 1925. United States Department of Commerce, Herbert Hoover, Secretary. Elimination of Waste Series. Washington: Government Printing Office. 1925. viii. 29 pp. 5¾x9 in. Paper. 10c.

Selling Construction Service. By Charles F. Dingman. New York: McGraw-Hill Book Co., Inc., 1925. 1st ed. ix. 158 pp. illus. 4x7 in. Cloth. $2.50.

[*The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted*:]

Casements. "Thorn casements for residences and apartments." A. I. A. File No. 16E1. Metal casements of quality and durability with particulars of size, construction, cleaning and price. J. S. Thorn Co., 20th and Allegheny Aves., Philadelphia, Pa. 8½ x 11 in. 16 pp. Illustrated.

Water Systems. Catalog "G." Deming Water Systems for furnishing water under pressure to farm, village, residences, theatres, hotels, etc., with clear, concise description of every kind of service. 300 different units with specifications, sizes, capacities, etc. The Deming Company (Mfrs. of Hand and Power Pumps), Salem, Ohio. 7¼ x 10 in. 40 pp. Illustrated.

Flooring. Important Data for Your File on Santex Textile Rubber. Suretred Rubber Sales Company, 164 Federal Street, Boston, Mass. 8½ x 11 in.

Drain Pipe, Fittings, etc. "Duriron." Bulletin Number 134-A. The Duriron Company, Dayton, Ohio. 8½ x 11 in. 20 pp. Illustrated.

Wall Brick. "Hollow Walls of Brick and How to Build Them." The Common Brick Manufacturers' Association of America, Cleveland, Ohio. 8¼ x 10⅞ in. 24 pp. Illustrated.

Brick. "Distinction in Brick"—Frostburg Matte Texture and Stippled Brick. Savage Mountain Fire Brick Company, Frostburg, Maryland. 7⅜x4¼ in. 20 pp. Illustrated.

Stone Cement. French Imported Caen Stone Cement used for obtaining all kinds of Interior and Exterior Stone Finish Effects. Palmer Lime & Cement Company, Exclusive Agents, 103 Park Avenue, New York City. 8½ x 11 in. 18 pp. Illustrated.

Hardware, Wrought Iron, etc. Reproductions of Old Period and National Patterns of Wrought Iron Hardware and Period Furnishings. Chattanooga Roofing & Foundry Company, Chattanooga, Tenn. 6¼ x 4⅛ in. 18 pp. Looseleaf.

Water Feeders. Illustrated folder describing McDonnell & Miller Duplex Water Feeder installation, instructions, etc. McDonnell & Miller, Wrigley Building, Chicago, Ill. 8½ x 11 in.

"Illinois Heating Systems." Bulletin No. 21 on Vapor Details for apartments, hospitals, hotels, schools, residences. Illinois Engineering Co., N. E. Corner 21st Street and Racine Avenue, Chicago, Ill. 8½ x 11 in. 31 pp. Illustrated.

"Stockade," (patented). A complete treatise on the Stockade building system of reinforced concrete construction. Stockade Building System Inc., 103 Park Avenue, N. Y. 8⅜ x 10⅞ in. 15 pp. Illustrated.

"Speakman Showers and Fixtures." Looseleaf edition Catalogue H. containing details as to size, finish, etc. Also an insertion of a reprint of data appearing in the 20th edition of Sweets' Architectural Catalogue. Speakman Co., Riverview Works, Wilmington, Del. 8¾ x 11¼ in. 30 pp. and Reprint (11 pages.) Illustrated.

"Forged Iron Hardware." Illustrated booklet (1926) of hinge straps, H & L. hinge plates, drop ring and lever handles, entrance door handle sets, rim and mortise latches, door pulls, push plates, knockers, shutter dogs, casement sash fasteners, etc. McKinney Mfg. Co., Pittsburgh, Pa. 8½ x 11 in. 24 pp.

Sanitas Modern Wall Coverings. A. I. A. Classification 28c1. First Edition 1925. Filing envelope containing typical samples and information on advantages, upkeep cost and specifications for hanging. The Standard Textile Products Co., 320 Broadway,

"Illumination Design Data for Industrial and Commercial Interiors." Bulletin 41-c, November, 1925. This bulletin presents a simple method of illumination design adapted to general lighting systems where standard equipment is to be used. Charts and tables are given. National Lamp Works of The General Electric Co., Nela Park, Cleveland, Ohio. 6 x 9 in. 24 pp. Illustrated.

"Night Lighting for Outdoor Sports." By O. F. Haas and H. M. Sharp. Bulletin 51, November, 1925. Various types of equipment with comprehensive lighting plans for tennis, volley ball, race tracks, bathing beaches, and a number of other common outdoor recreations. National Lamp Works of the General Electric Co., Nela Park, Cleveland, Ohio. 6 x 9 in. 24 pp. Illustrated.

Interlocking Tile. "The Wall of Protection." (A. I. A. File No. 3h 1926.) A detailed account of the protecting features of Interlocking Tile against fire, heat, cold, shock and strain and moisture, with detailed data and specifications. Interlocking Tile Corporation, Union Trust Bldg., Cleveland, Ohio. 8½ x 11 in. 16 pp. Illustrated.

"Standard Painting Specifications for Plaster Surfaces." A. I. A. File No. 25c2. The Hockaday Co., 1823 Carroll Ave., Chicago, Ill. 8½ x 11 in. 8 pp.

"Atlantic Terra Cotta." Vol. VIII, No. 4, 1926. ((File No. 9, A. I. A.) An illustrated booklet of buildings in which Atlantic Terra Cotta has been employed with a short description of each. Series of Atlantic Terra Cotta Chimney Pots. Atlantic Terra Cotta Co., 350 Madison Ave., New York. 8½ x 11 in. 16 pp. Illustrated.

"Printing Plant Lighting." In this booklet, simple recipes tell printing plants how to get the good lighting they ought to have, and pictures show plants that already have it. National Lamp Works of the General Electric Co., Nela Park, Cleveland, Ohio 4⅝ x 6½ in. 16 pp. Illustrated.

Unit Heaters. Bulletin A. "Modine Unit Heater for Steam or Hot Water Heating System." Giving the general and mechanical advantages as well as typical installations of the Modine Unit Heater. Modine Mfg. Co., Racine, Wis. 8½ x 11 in. 8 pp. Illustrated.

American Walnut. For interior woodwork and paneling. Booklet written by Geo. N. Lamb on cost, appearance, tests, advantages, etc. American Walnut Mfrs. Ass'n, 616 S. Michigan Ave., Chicago, Ill. 7 x 8¾ in. 23 pp. Illustrated.

Glass Lined Steel Laundry Chute. Booklet dealing with advantages, modern tendencies in hospital construction, architect's specifications, and installation. The Pfaudler Co., Rochester, N. Y. 5⅛ x 7⅜ in. 13pp. Illustrated.

American Cabinet Blue Ribbon Line of built-in furniture. Illustrated folder of ironing boards, shoe shine cabinets, breakfast nook sets, kitchen cabinets, bathroom and hanging cabinets. American Mfg. Co., 5810 So. Normandie Ave., Los Angeles, Cal. 4 x 9½ in.

Built-in Furniture. "Blue Ribbon Line." Catalogue dealing with built-in furniture of California Pine. American Mfg. Co., 5810 So. Normandie Ave., Los Angeles, Cal. 5 x 7 in. 16 pp. Illustrated.

Panelboards, Steel Cabinets. Catalogue No. 35; 1925. A. I. A. 31c3. Comprehensive booklet issued by Frank Adam Electric Co., St. Louis, Mo. 7½ x 10¼ in. 64 pp. Illustrated.

1925 Engineering Achievements of the Westinghouse Electric & Manufacturing Co., East Pittsburgh, Pa., by H. W. Cope, Asst. Director of Engineering. 8½ x 10⅝ in. 43 pp. Illustrated.

Cinder Building Blocks. "Straub Cinder Building Blocks." Published by the National Cinder Products Ass'n 1925. A consideration of the architectural and structural availability of Straub Blocks for the varied purposes of modern building; their nature, attributes and uses illustrated by tests, testimony and performance, with working plans and instructions. Crozier-Straub Inc., 120 West 42nd St., New York, N. Y. 8½ x 11¼ in. 208 pp. Illustrated.

The Murphy In-a-dor Bed. Full size bed through ordinary closet door. Murphy Door Bed Co., 19 West 44th Street, New York City. 11 x 9 in. 12 pp. Illustrated.

"Celite—An Admixture for Concrete." Bulletin No. 314. A. I. A. File No. 3b. Properties — use-advantages — specifications. Celite Products Co., The Celite Bldg., 1320 South Hope St., Los Angeles, Cal. 8½ x 11 in. 12 pp. Illustrated.

American Walnut. "The Story of American Walnut." The cabinet-wood of the ages. Uses—period furniture—advantages today—identification—classification. American Walnut Mfrs. Ass'n, 616 S. Michigan Ave., Chicago, Ill. 6⅞ x 9 in. 45 pp. Illustrated.

"Actinic Glass." Catalogue of Pennsylvania "Actinic" (No. 213) Wire Glass and Glass without Wire. Explanation and service. Pennsylvania Wire Glass Co., Pennsylvania Bldg., Philadelphia, Pa., 8½ x 11 in. 12 pp. Illustrated.

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MEDUSA

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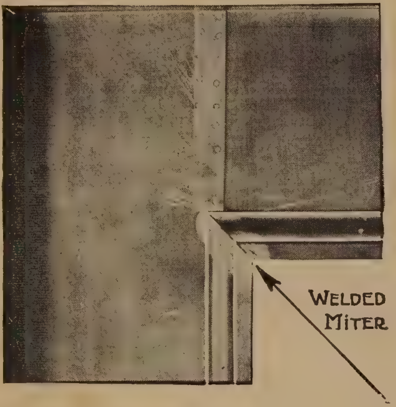

Back of sheet showing the reinforcement at the butt joint of the stiles and rail, and the welded mitre joint of the moulding.

Face of the sheet showing the panel sheet in place ready for the polishing.

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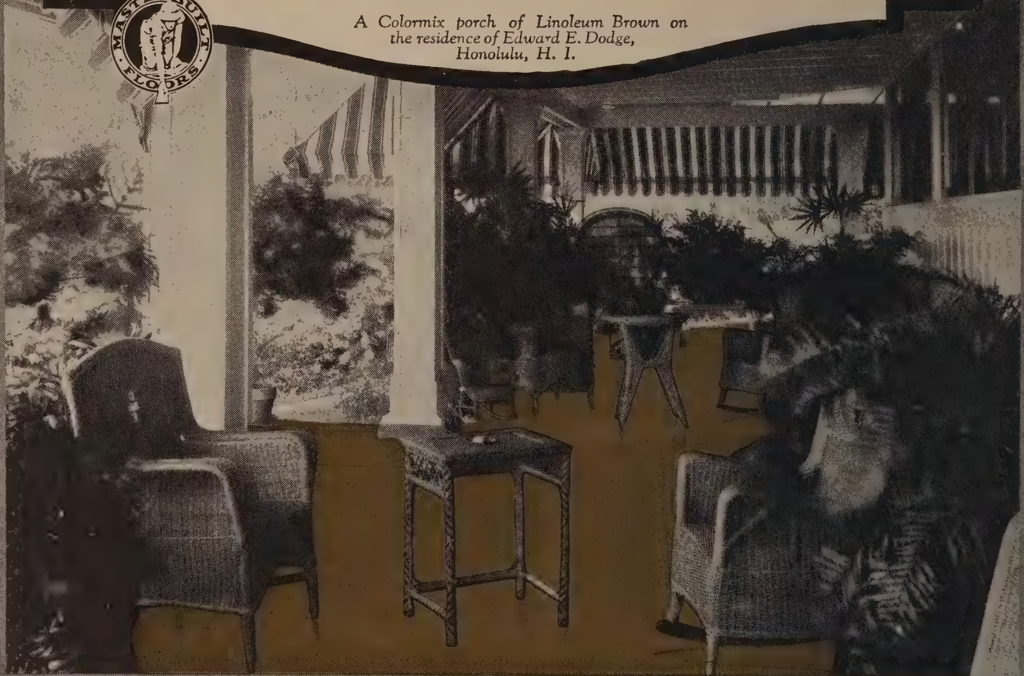
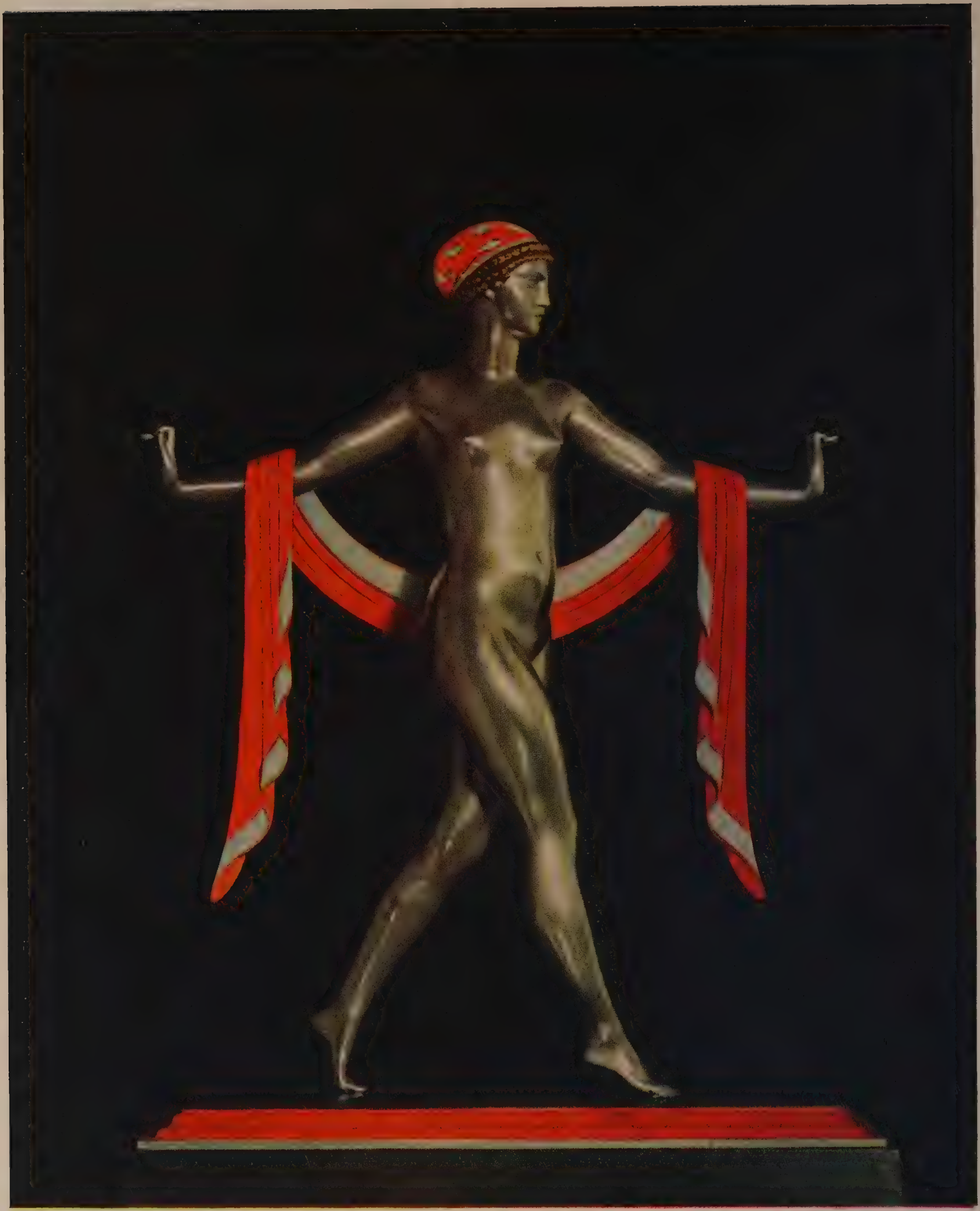
A Colormix porch of Linoleum Brown on the residence of Edward E. Dodge, Honolulu, H. I.



A novel polychrome effect in which color has been associated with silver and gold, the former being used for the face and figure and the latter for the hair.

This model measures 18 inches in height by fourteen.

PAUL JENNEWEIN, Sculptor.



Silver Statuette
Paul Jennewein

The
ARCHITECTVRAL
RECORD
VOLUME 59 MAY, 1926 NUMBER 5

ELEMENTARY SCHOOL BUILDINGS

By
Guy Study

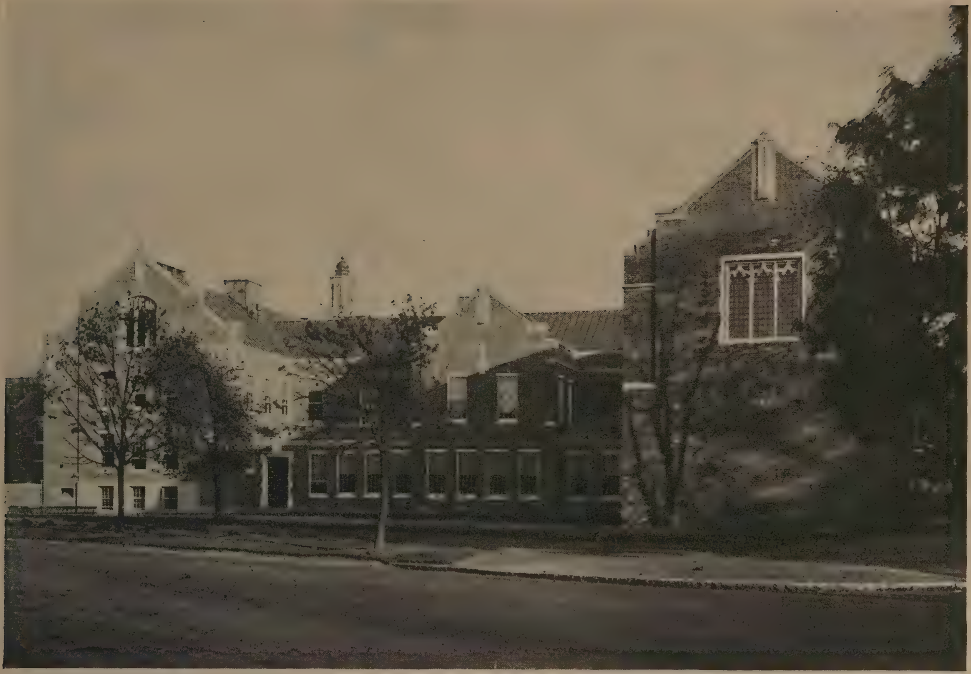
THE ARCHITECT is frequently asked "Will our modern school buildings be obsolete a half century in the future?" When we think of the school plant of today, it seems almost impossible to conceive that any great change can take place in it—although few will venture the assertion that still greater demands of modern education will fail to bring about many unthought of changes. That our modern school buildings have reached a high point of perfection is indeed evident, and a community is justified in feeling that the schools which it is erecting today are permanent investments that only wear and tear will render antiquated. With this in mind the question of the cost per pupil should not arise, for these modern buildings unquestionably are to serve several generations, and their value cannot be estimated in dollars and cents.

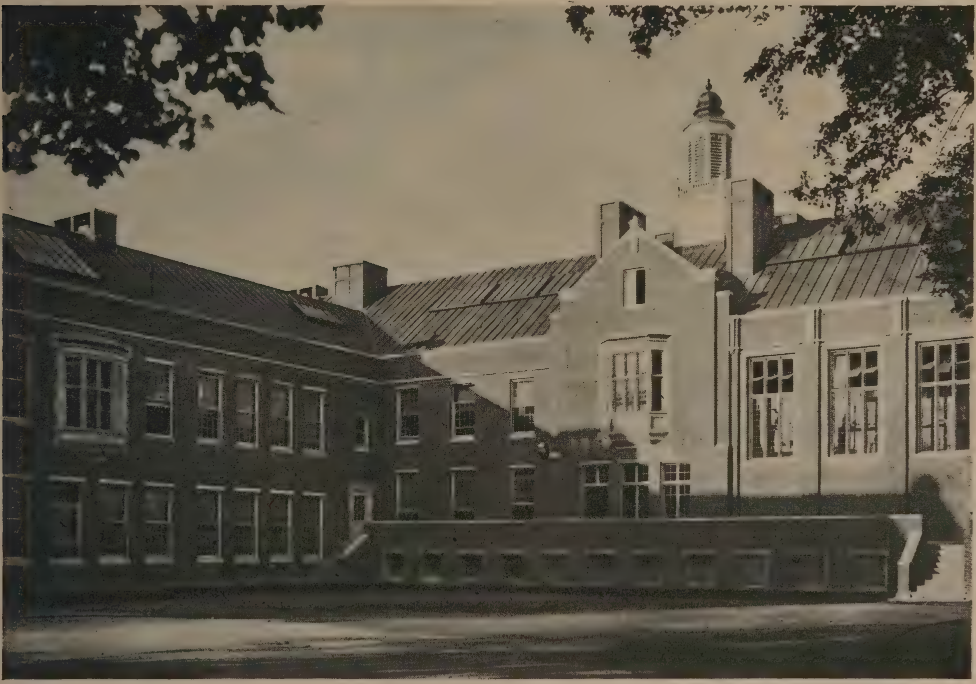
When we compare our modern school buildings with the old buildings of a half century ago, we see that a sweeping revolution has taken place, and looking back over the past twenty years, we find that it came about with remarkable rapidity. There were naturally outstanding leaders in this movement, amongst both educators and architects, and the leadership can scarcely be accredited to any one man. Some twenty years ago Mr. Edwin T. Wheelwright in Boston and Mr. Wm. B. Ittner in St. Louis, realizing that a complete survey of the situation was needed, began a comprehensive study of the defects of the old buildings and of the scientific requirements needed to remedy them. It was indeed fortunate that this work fell to men of the type to see the necessity of adopting practical, scientific principles and at the same time possessing a love and appreciation for the aesthetic side of architecture. In their hands, the practical requirements became incentives for architectural expression and the new schools that were given birth unquestionably have become a distinct part of our American architecture and have marked an epoch in our building with perhaps wider influence for good than any other phase has yet exerted.

While the old buildings of a half century ago may have housed us and kept most of us dry and warm, and with but few exceptions, offered us a good education, they were merely child-like arrangements of simple elements and details that upon subjection to scientific experiment gave way to a new order of planning.

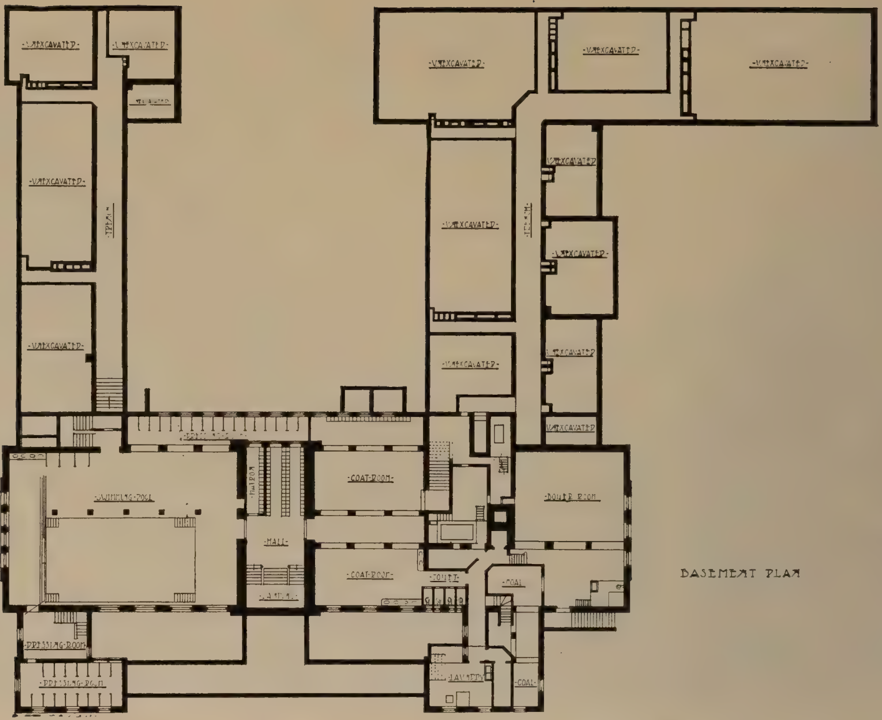
The old coal stove which may have heated one room well enough, was superseded by a central heating plant; and this plant has today grown into an elaborate mechanical system for bringing into each room pure fresh air, properly heated and at a fixed velocity, so as to assure as nearly as possible, an ideal and healthful atmosphere. One of the greatest and most beneficial of all the changes that took place early in the development of the modern school was the grouping of the windows in the class rooms on one side of the room, while the desks of the pupils were arranged in such a way that the light fell over the left shoulder. The greatest of all changes, however, took place in the struggle to reduce the fire hazard and to make the buildings more serviceable for a scientific handling of classes. Dangerous wooden joists became concrete floor slabs and buildings were generally reduced to two stories in height. The old congested plan, so dangerous in case of fire, was opened up and spread out. The corridors were made wide and spacious so as to permit easy circulation. The stairways were properly proportioned and located to serve definite groups of rooms. Adequate exits were installed at strategic locations on the plan, making it possible to empty the building quickly in case of panic. The heating plant was isolated and the question of light and air became a prime requirement throughout the new plan. Buildings were located on lots which gave adequate playground space and permitted beautiful landscape gardening effects. By the time all these changes had been worked out a complete revolution had taken place. The old square plan with dark halls and stairway in the center, now expanded, called for a complete revolution in the architectural design of the façades; and by expressing the composition of the new plan, the façades of the modern schools became examples of good architecture, possessing great dignity and character, and it may be said without danger of contradiction that no group of public buildings in our cities stands out so strikingly, nor has served to raise the standard taste and appreciation for all the arts as do our modern schools. These new schools have taken an entirely different place in the minds of our people. They have become civic monuments which reflect the interest of the community in all that goes to make up modern education and advancement along aesthetic lines. The far-reaching influence of this new phase of architecture upon the country as a whole, is incalculable. The type of construction that we call "modern school architecture" has an appeal not only to the student of art, but to the average man. In most cases, based upon the domestic architecture of England or our New England States, the semi-domestic character of these schools touched a responsive chord in every family, so that they are not thought of as public buildings but rather as semi-private property in which the great majority of fathers and mothers of the pupils have a feeling of ownership and personal pride.

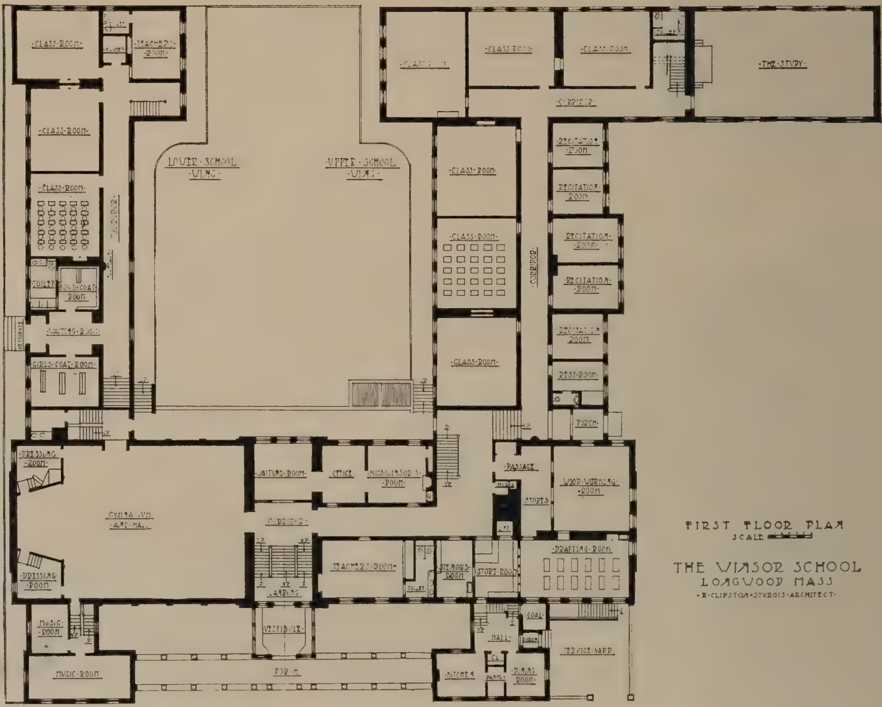
The new buildings were built of honest materials used with intelligent and discriminating taste. The exteriors were embellished with beautiful architectural details, while the interiors were enriched with a judicious employment of the decorative arts. The youth of the land, coming into contact with this new phase of architecture has been given an unconscious and genuine desire to study and love art in all its phases. Along with the improved buildings, courses of drawing, painting, wood working, basket weaving, pottery, book binding and carpentry have been introduced into our schools. Today education as a whole has become genuinely interested in all the decorative arts, to such an extent that the influence which the modern schools have had upon our every day life is inestimable. We may glance into almost any shop window today, even





THE WINSOR SCHOOL, LONGWOOD, MASS.
R. Clipston Sturgis, Architect

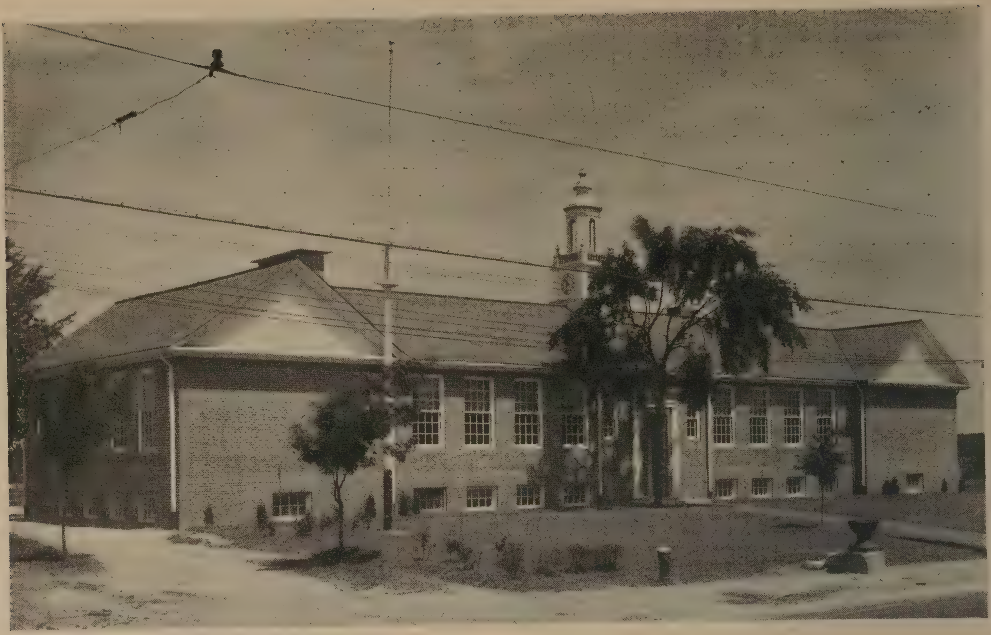

UNEXCAVATED
CORRIDOR
SWIMMING POOL
HALL
COAT ROOM
COURT
COAL
BOILER ROOM
DRESSING ROOM
LAVATORY
BASEMENT PLAN

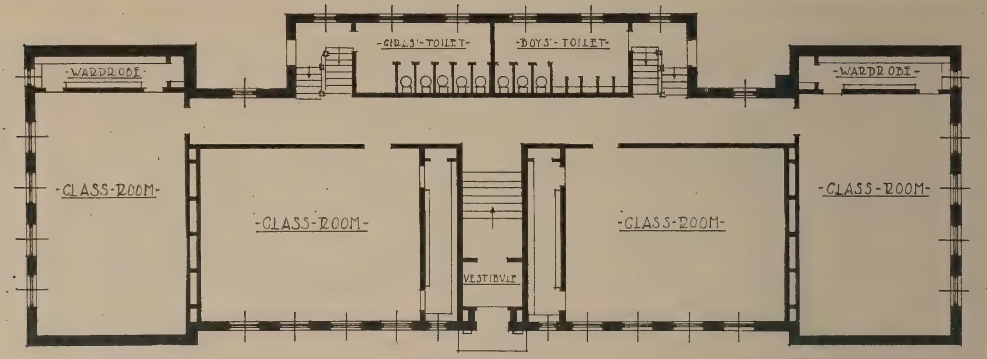

CLASS ROOM
TEACHERS ROOM
THE STUDY
CORRIDOR
LOWER SCHOOL WING
UPPER SCHOOL WING
RECITATION ROOM
REST ROOM
PORCH
TOILET
COAT ROOM
WAITING ROOM
GIRLS COAT ROOM
DRESSING ROOM
GYMNASIUM AND HALL
OFFICE
MISS WINSOR'S ROOM
PASSAGE
STORES
WOOD WORKING ROOM
DRAFTING ROOM
TEACHERS ROOM
STENOG'S ROOM
STORE ROOM
ARCADE
VESTIBULE
MUSIC ROOM
PORCH
HALL
COAL
KITCHEN
PANTRY
DINING ROOM
SERVICE YARD
FIRST FLOOR PLAN
SCALE
THE WINSOR SCHOOL
LONGWOOD MASS
R. CLIPSTON STURGIS ARCHITECT

where the cheapest goods may be on display, and it is not uncommon to find many well designed objects of art that twenty years ago would only have been found in the most exclusive shops of our larger cities. It may not be too much to say that we are approaching something of a Golden Age in the development of our decorative arts and that the first real impetus given to this movement may be traced directly to the influence of our modern school buildings. The school superintendent of today must be a man who has imbibed something of the spirit of this new architecture, and upon him falls the duty of picking up the thread where the architect has left off and of furnishing and dressing the building with details carefully selected and appropriate in taste. He seeks from the classic libraries photographs and plaster casts to place on the walls of the corridors and class rooms so as to bring closer to the child the atmosphere of culture.

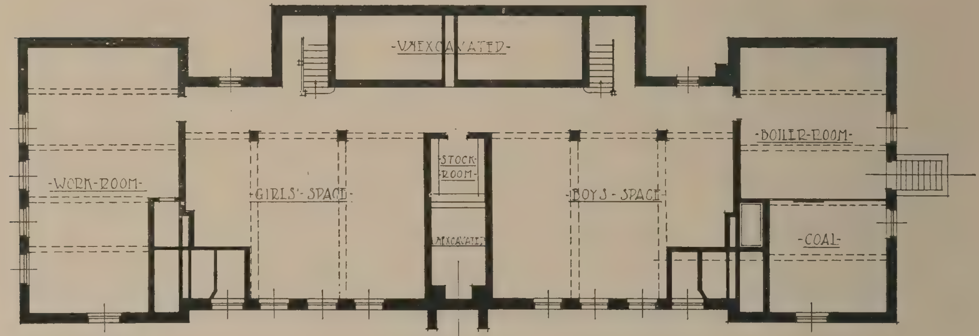
If the grade school is to fulfill its most complete purpose, it must have attractive features so that it will be used by pupil and parent at times other than the regular school hours. The establishment of Branch Public Libraries in grade school buildings in St. Louis has been found to be a most attractive feature. The small auditorium or gymnasium which may be used as a meeting place for neighborhood associations or parents' clubs serves likewise to bind school and home more closely together. The ever present necessity of guarding the physical health of the children has called for small clinics, play rooms and gymnasiums. The Kindergarten has so long been a part of the grade school that it needs no special mention. Where funds will permit, the ideal plan of a grade school provides both auditorium and gymnasium, and in addition there would also be the shop, the drawing room and the music room. With the greater demand of our modern educational methods, the plan of the grade school has become what Mr. Ittner so aptly calls the "enriched plan," and, in order to meet still further modifications and enrichments in the future, no plan of a school building should today be considered that will not permit of easy expansion and future additions. An open, extended and elastic plan is the only one that can be intelligently adopted. The cafeteria, already accepted as an essential part of the Junior and Senior High School, is rapidly becoming an essential part of the Grade School. Modern living conditions are rendering more difficult the preparation of meals in the home, and any tendency to lighten the housewife's cares will yearly grow into favor. The cafeteria where good wholesome food may be obtained at moderate cost and which tends to keep the children away from the nearby candy store is an invaluable adjunct to the Grade School. The domestic science department, also no longer an exclusive feature of the High School, should be planned to serve in conjunction with the cafeteria.

In so important a civic work as our public schools, a community should not allow the cost of the building to be the first and chief concern. The economic side must always be considered carefully but results must be had at no matter what cost. Upon the architect falls the necessity of bringing the cost of the building within the appropriation and it is only by the most skillful planning and by the judicious use of materials that good architecture can be produced today within reasonable costs, and very little money can be devoted to purely decorative details on the exterior. The architectural effect must be obtained by a more simple use of the sound principles of composition. Dignity of design, after all, does not depend upon the enrichment of elaborate architectural detail, but rather upon the harmonious use of appropriate motifs and well selected simple materials. The use of honest, durable materials, and the insistence upon good workmanship will in the end more than pay for itself in reducing the cost of upkeep. R. Clipston Sturgis, Kilham Hopkins & Greeley, and other architects around Boston have shown how the Colonial style lends itself to everything that is best in scholastic design. These architects have attained their results by employing only the principles that underly all



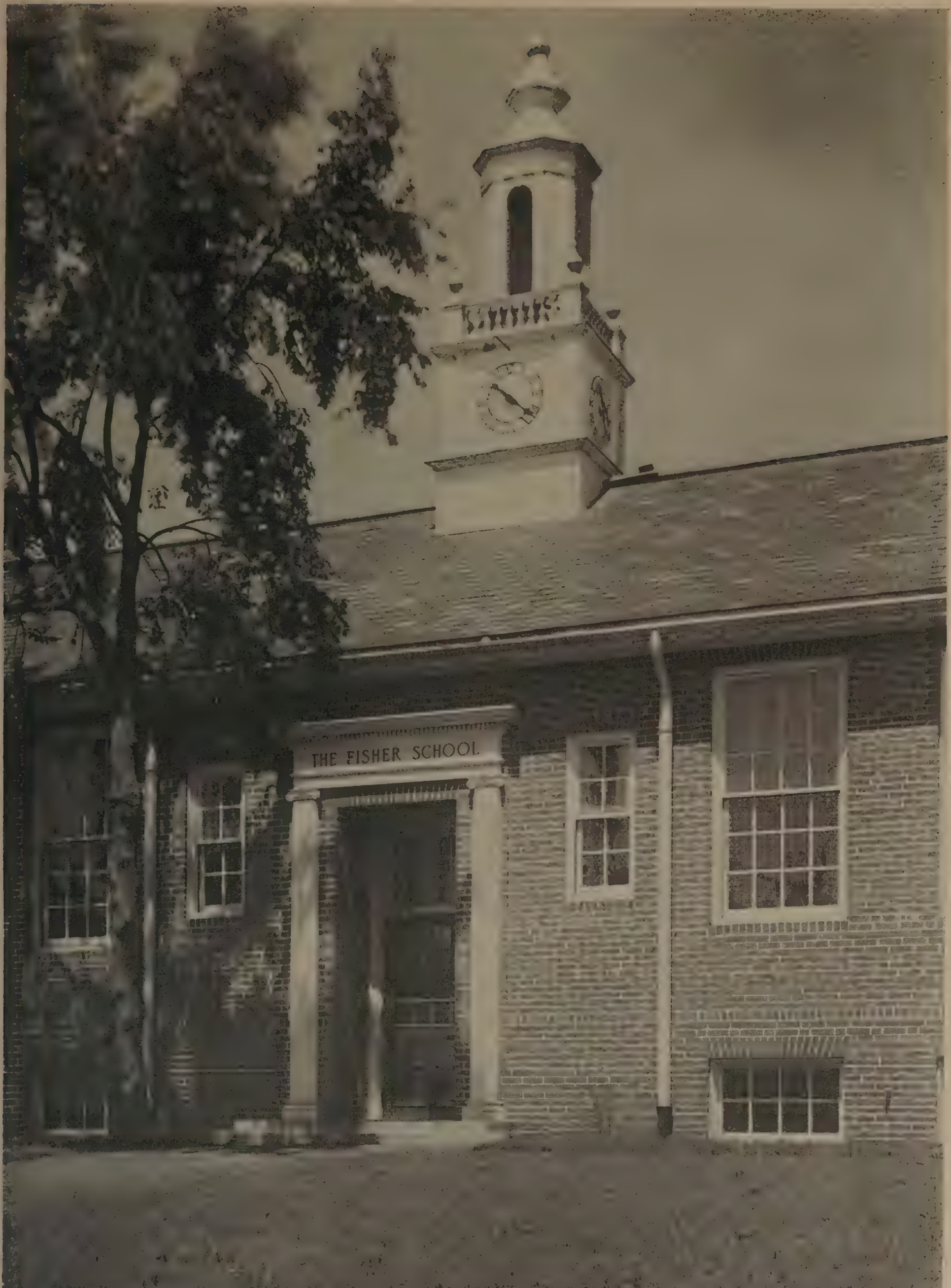


-FIRST-FLOOR-PLAN-

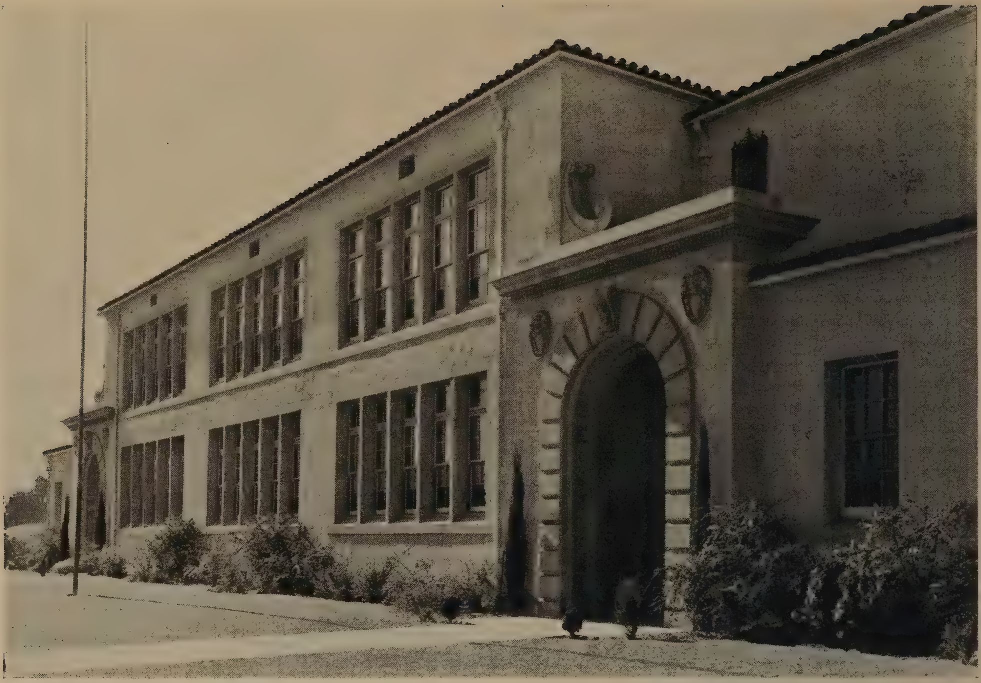


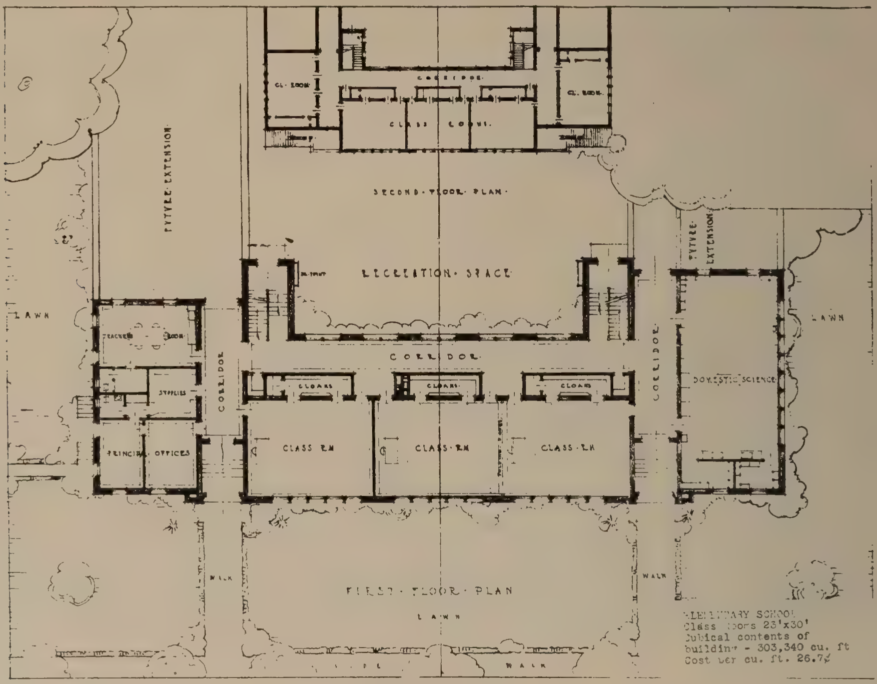
-BASEMENT-PLAN-

THE FISHER SCHOOL, NORTH WALPOLE, MASS.
R. Clipston Sturgis, Architect



Entrance Detail
THE FISHER SCHOOL, NORTH WALPOLE, MASS.
R. Clipston Sturgis, Architect

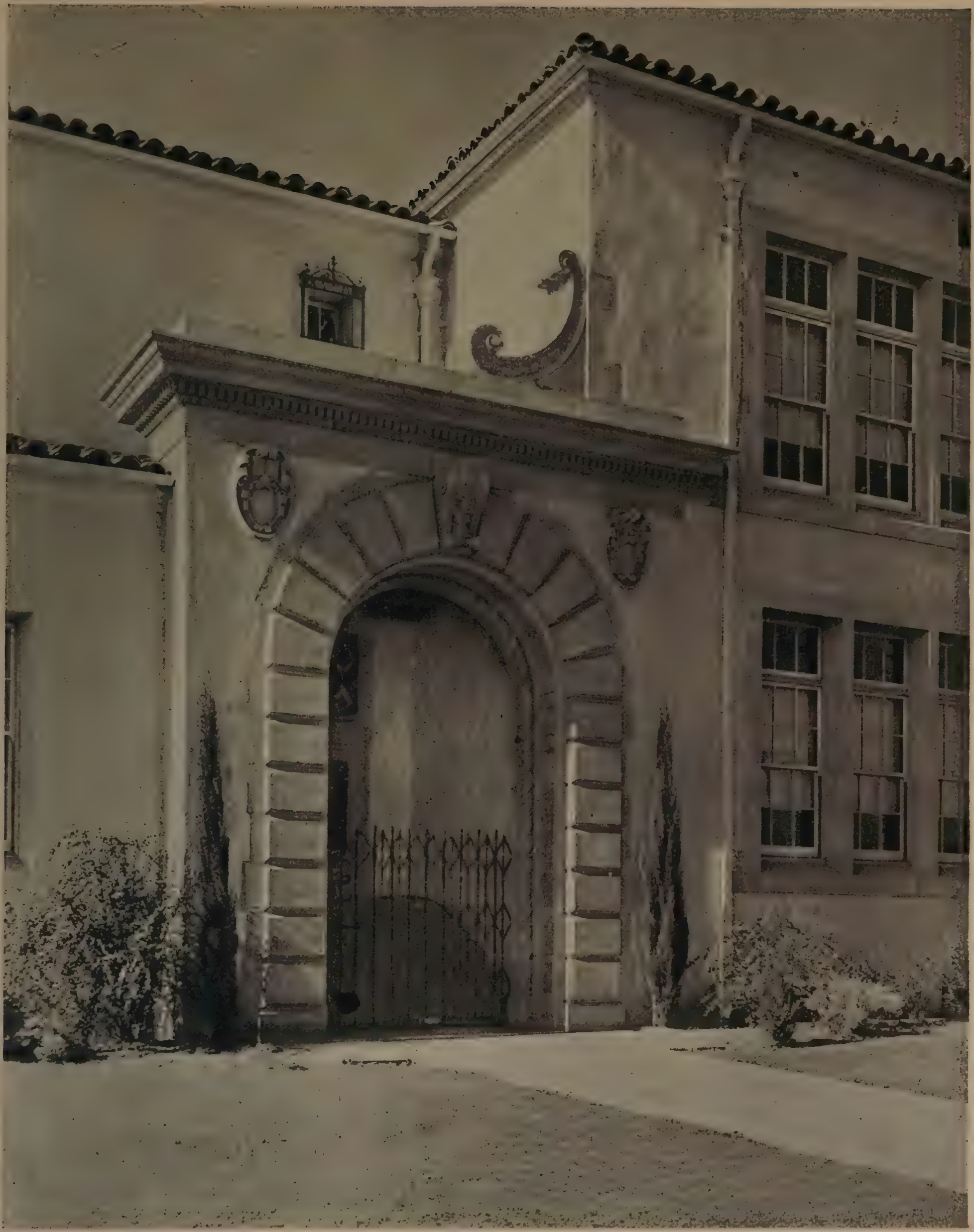




ELEMENTARY SCHOOL
Class rooms 23'x30'
Cubical contents of
building - 303,340 cu. ft
Cost per cu. ft. 26.7¢

The Architectural Record *May*, 1926

THE FIFTY-SECOND STREET ELEMENTARY SCHOOL, LOS ANGELES, CALIFORNIA
A. M. Edelman and A. C. Zimmerman, Associate Architects



Entrance Detail
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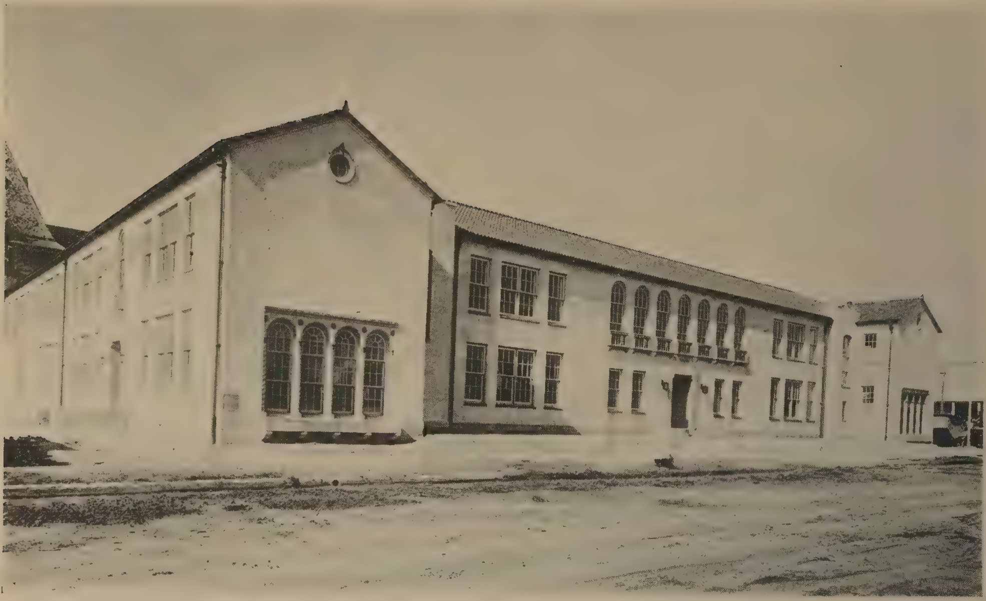
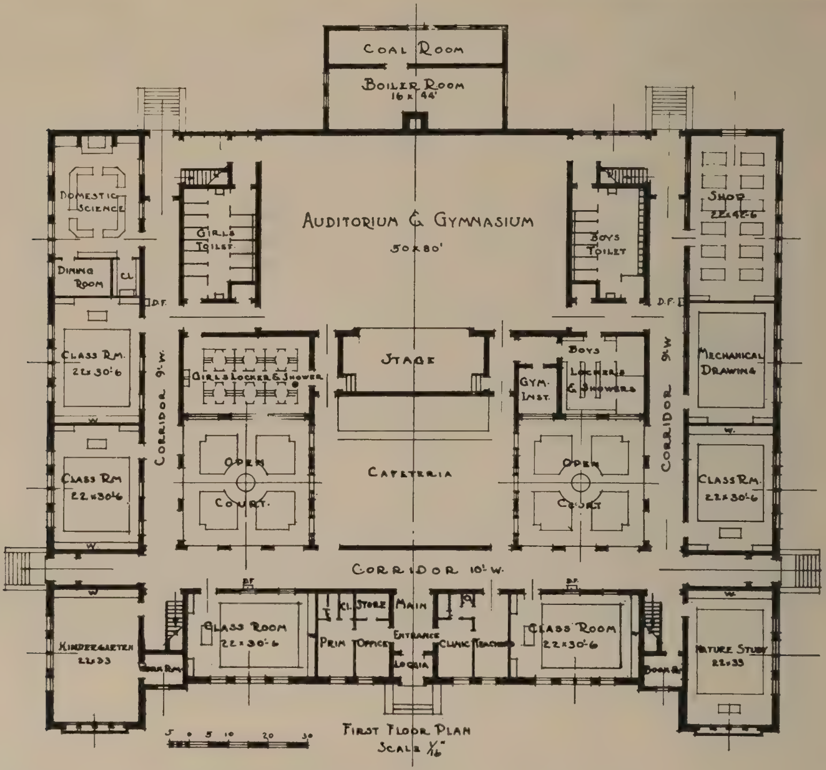
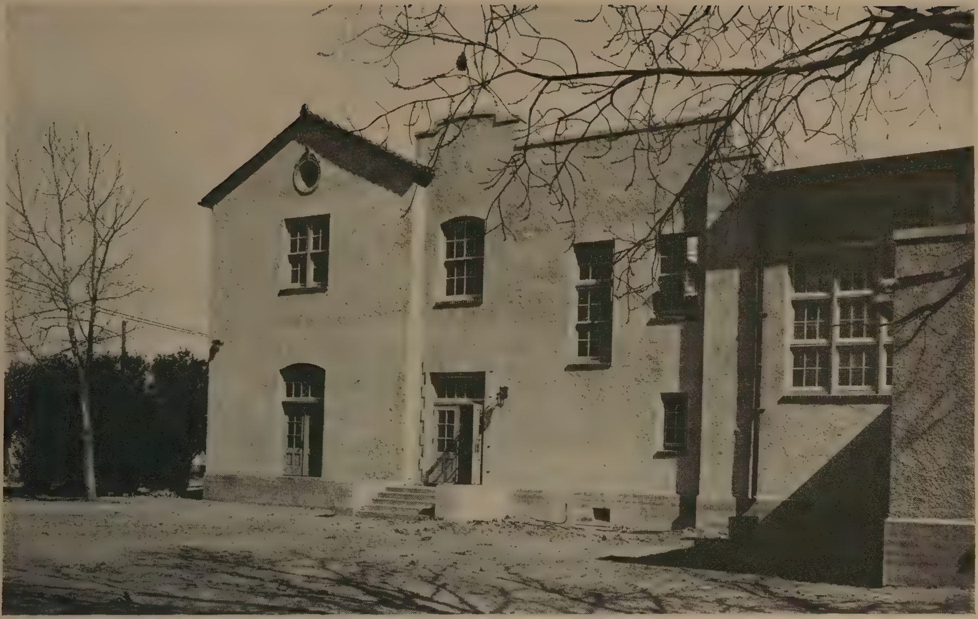
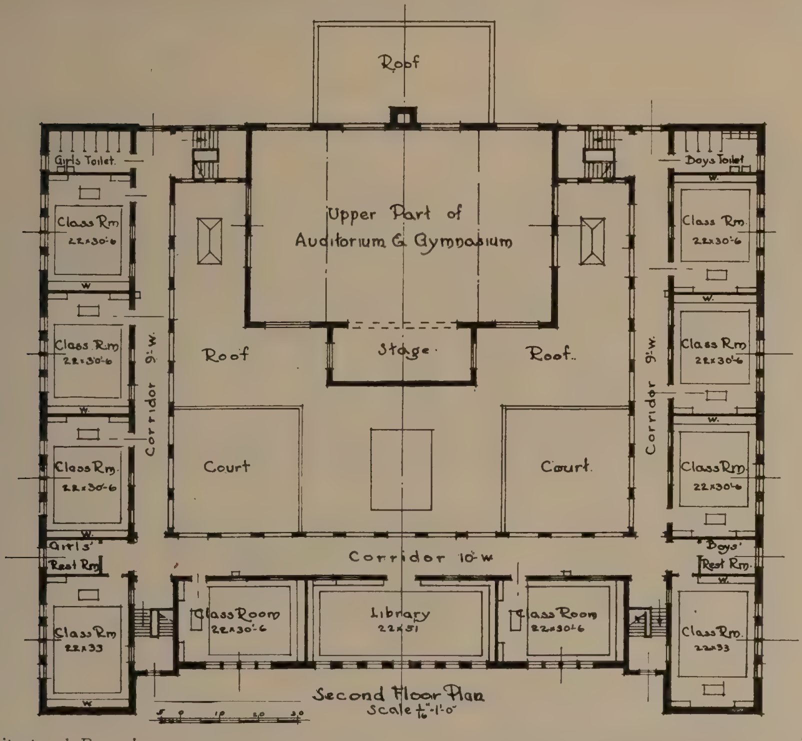




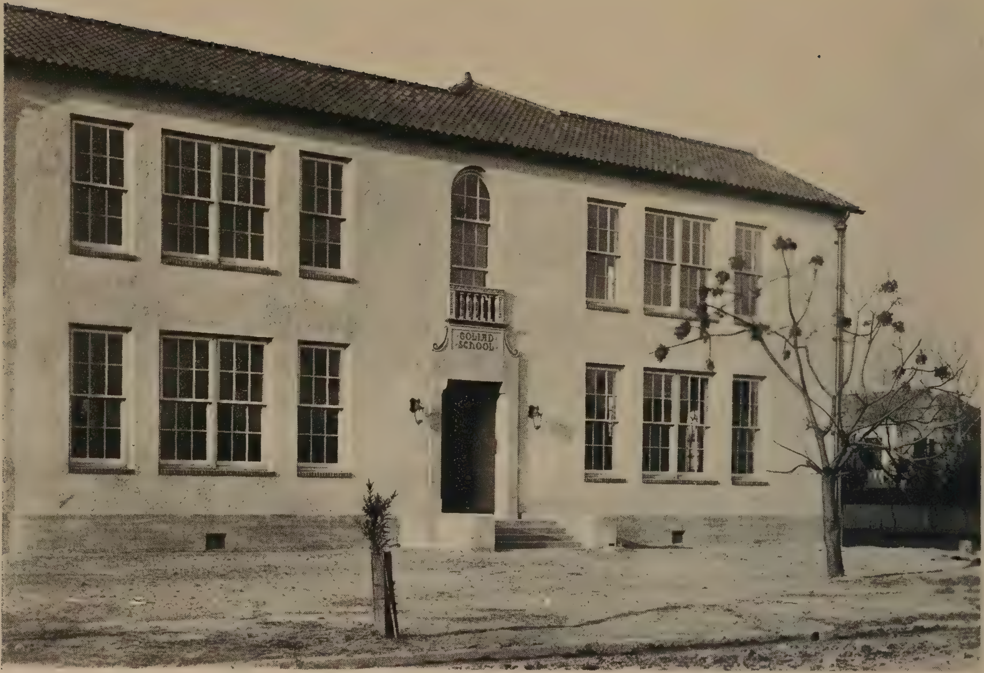
THE GOLIAD SCHOOL, GALVESTON, TEXAS
Wm. B. Ittner, De Witt & Lemon, Architects

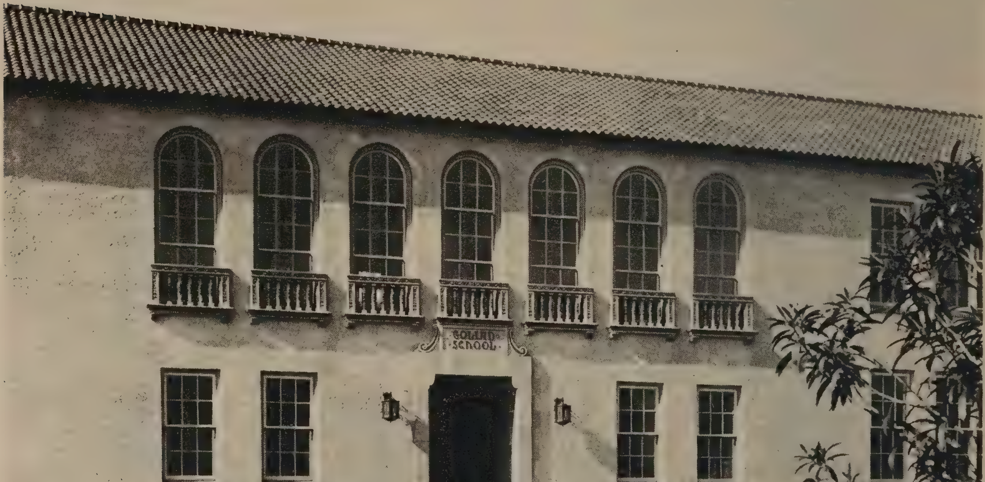


North Pavilion



THE GOLIAD SCHOOL, GALVESTON, TEXAS
Wm. B. Ittner, De Witt & Lemon, Architects





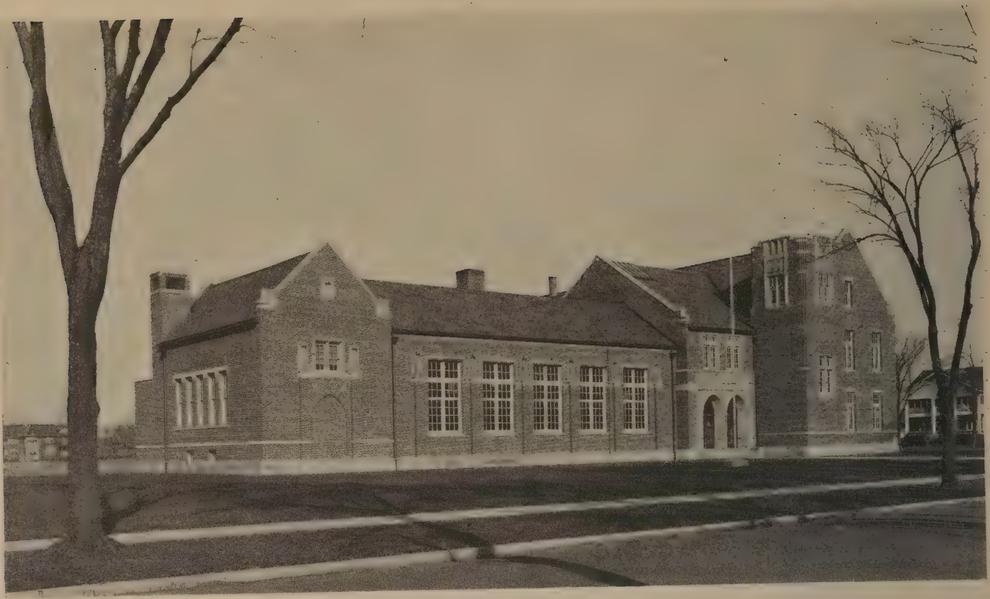
Details of Entrances
THE GOLIAD SCHOOL, GALVESTON, TEXAS
Wm. B. Ittner, De Witt & Lemon, Architects

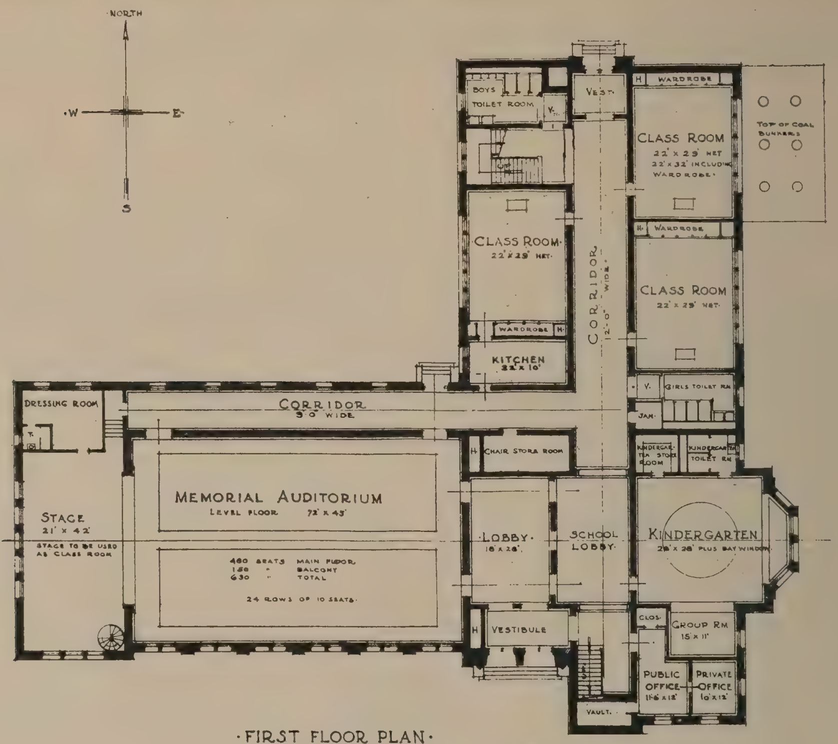
good architectural design. Their buildings show, first, splendid composition of masses, well selected materials, intelligent use of carefully executed details and honesty of construction. Many of the buildings designed by Perkins, Fellows & Hamilton attain admirable results and follow equally sound principles. The Roosevelt Memorial School at River Forest, Illinois, and the Arthur H. Howard School at Wilmette, Illinois, while possibly open to the criticism of being somewhat costly in plan, are nevertheless admirable examples of modern school architecture.

In most localities brick is the only material to be considered, and if a simple brick pattern is adopted, it will be found that a greatly enriched wall surface can be obtained at a minimum cost. In the brick work of the St. Louis schools as developed by Mr. Ittner, the architect will find a veritable mine to draw upon. Various architects in the Eastern States for years have been obtaining interesting and beautiful effects in their brick walls. Plaster as a material for the exterior surface of the walls of large public buildings has never been received with favor in our Northern States: yet in the South and in California, plaster has been used with great success in buildings of every type. Here, too, has taken place a natural change in the architectural design. The climatic conditions of the South called for certain modifications in the plan, as well as the shape and size of the window openings. The Colonial and Tudor styles so successful in the North were exchanged for the Italian and Spanish, with a result that we find some of our most successful modern schools in the Southern States. No more successful design could be hoped for than that of the 52d Street Elementary School in Los Angeles by A. M. Edelman and A .C. Zimmerman, associate architects (see pages 410, 411). Very careful study has been given to the plan of this building and there is every indication that the building is highly successful. The dignity and splendid scholastic character of the façade bespeaks the hand of a capable architect.

The modern tendency towards fewer grade schools and the planning of larger units where all the requirements of the enriched curriculum may be supplied is unquestionably the only way that the average community can possess a school system that will respond to the most modern demands. In the rural districts this has brought about the consolidated school. With the easy transportation facilities afforded today by the motor bus, the question of the number of schools that a community can operate successfully and economically calls for reconsideration. It is the whole school system of a community that today is undergoing a revolution, rather than the individual unit or school building itself. Communities will find that the solution of their difficulties in supplying adequate educational facilities cannot be solved without first making a complete survey of their present equipment and of the probable requirements of the future. Such a survey calls for a specialist of long training and wide experience who is able to enter the field and, with a new eye upon the situation, survey the conditions so that an intelligent and comprehensive program of future development may be mapped out. Backward communities which have fallen behind in their school building program, may find that an almost complete abandonment of the old existing buildings will be necessary; but in a community where reasonable progress has been maintained, it will be found that certain modifications and alterations of their old buildings will render them adequate to serve the purpose of bringing the whole school system in that community up to a point comparable to modern standards. A highly specialized architectural service known as "school surgery" has been developed by several school architects, an invaluable service with which all school boards should be familiar.

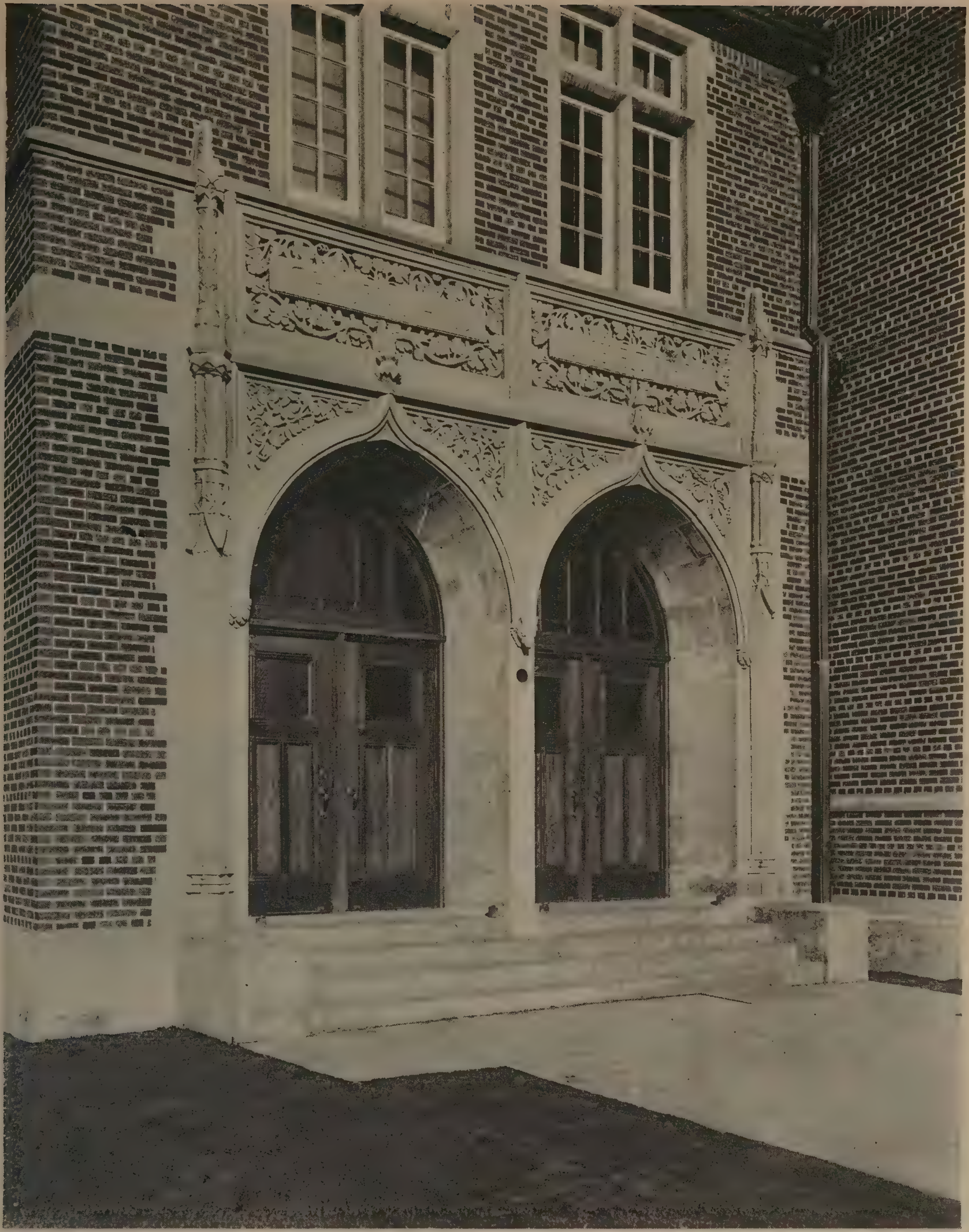
No discussion of a grade school would be complete without some reference to what is known as the Platoon System or the Work-Study-Play plan. Much has been claimed for this system by its advocates, and we must recognize the fact that it is daily growing into favor. Today there are, according to the Bureau of Edu-



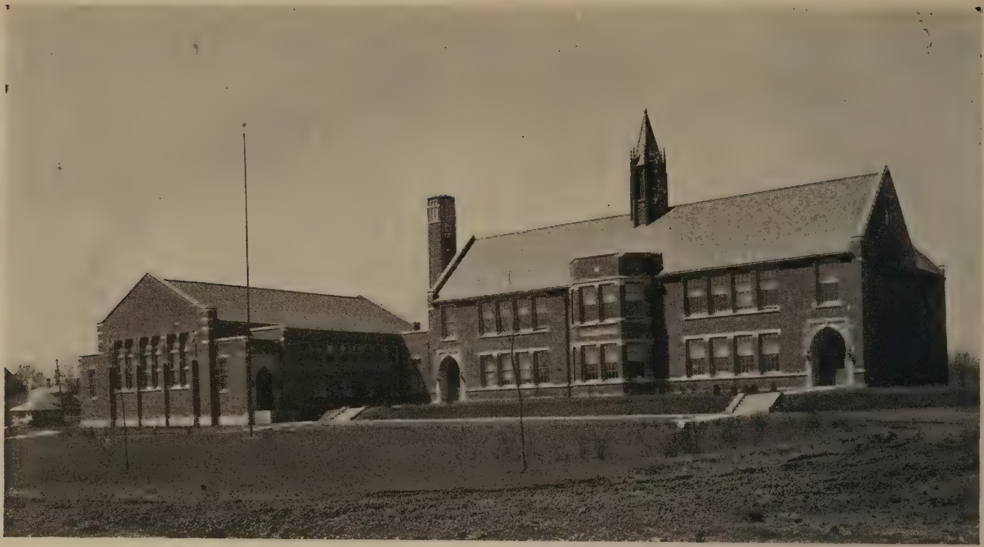


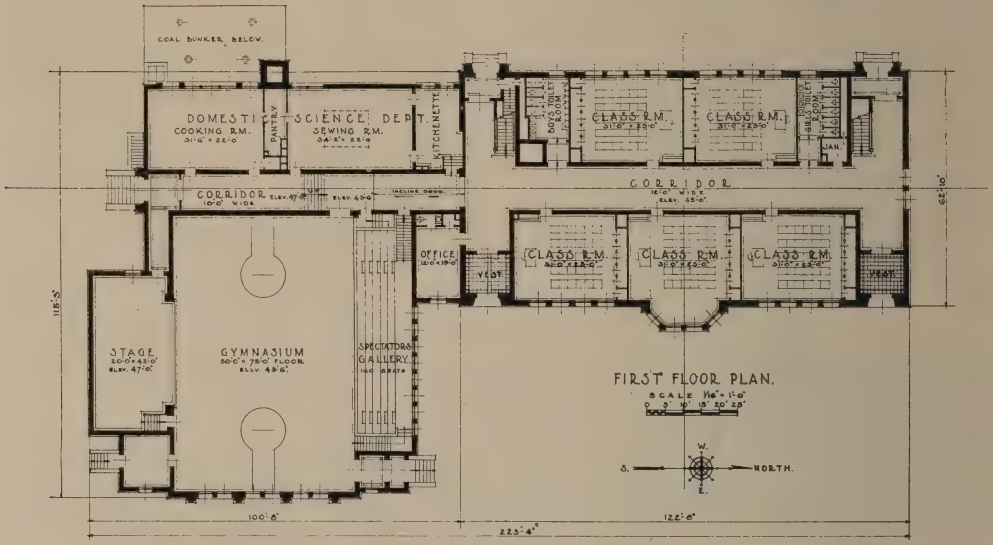
·FIRST FLOOR PLAN·
SCALE 1/16 = 1'-0"

THE ROOSEVELT MEMORIAL SCHOOL, RIVER FOREST, ILLINOIS
Perkins, Fellows & Hamilton, Architects



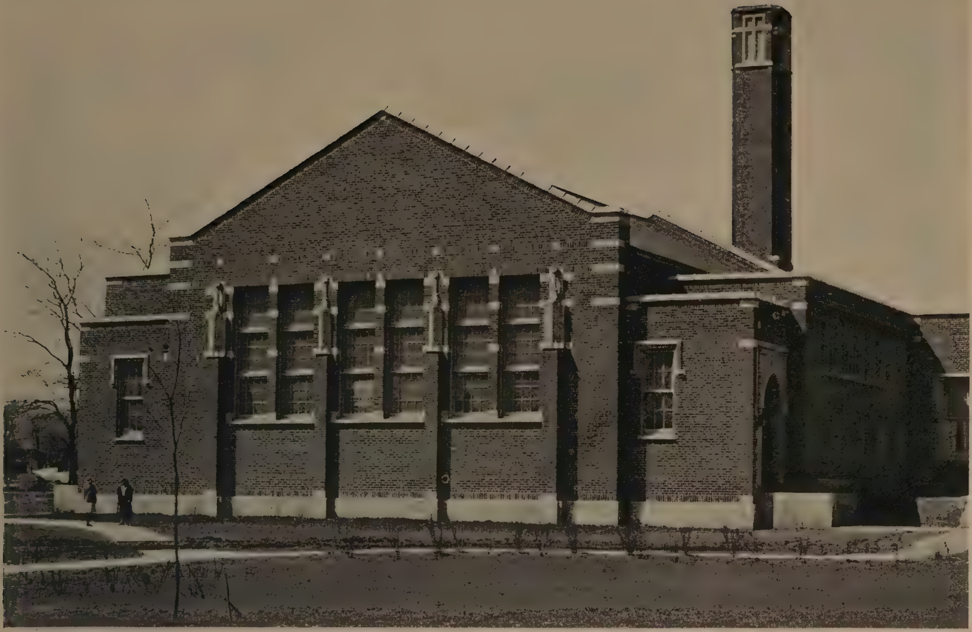
Entrance Detail
THE ROOSEVELT MEMORIAL SCHOOL, RIVER FOREST, ILLINOIS
Perkins, Fellows & Hamilton, Architects



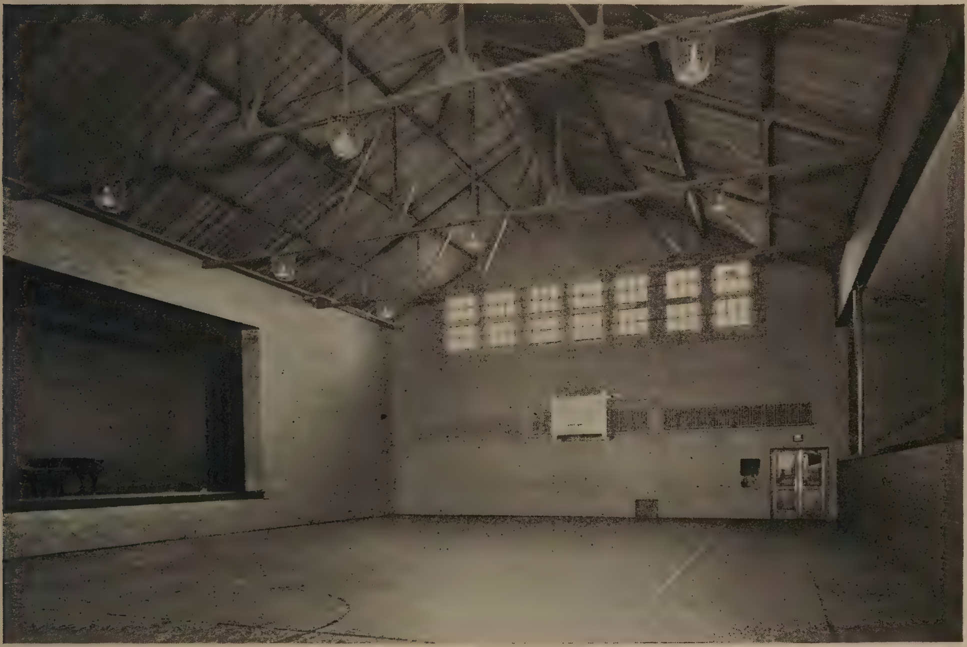


The Architectural Record

THE ARTHUR H. HOWARD ELEMENTARY SCHOOL, WILMETTE, ILLINOIS
Perkins, Fellows & Hamilton, Architects



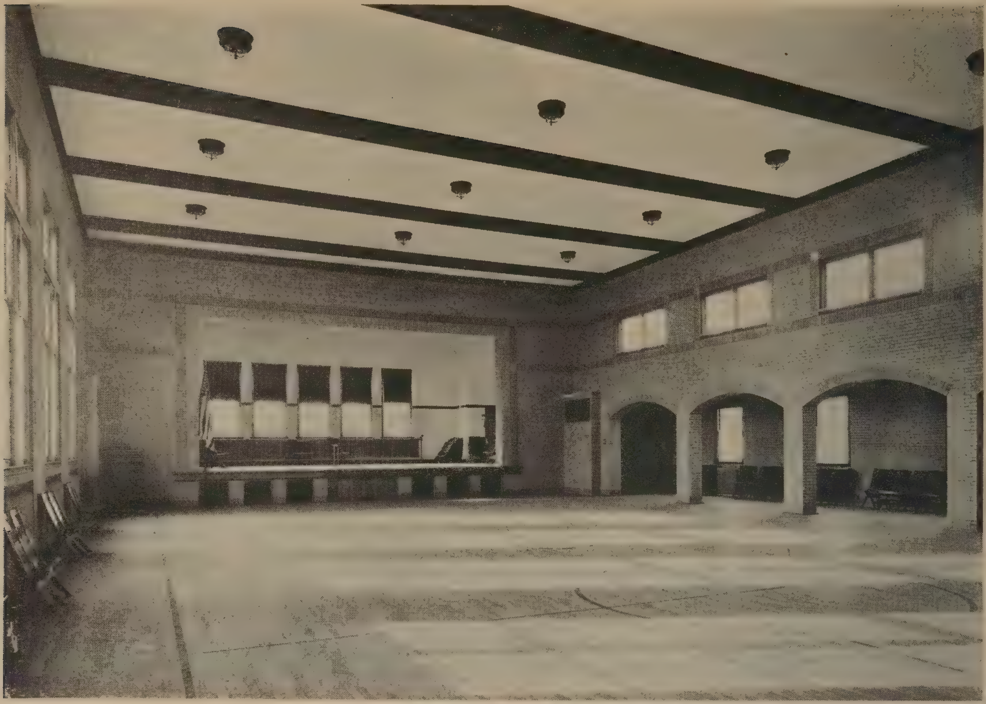
Exterior of Gymnasium



Gymnasium Interior

THE ARTHUR H. HOWARD ELEMENTARY SCHOOL, WILMETTE, ILLINOIS

Perkins, Fellows & Hamilton, Architects



Gymnasium, Roosevelt Memorial School, River Forest, Illinois

cation at Washington, more than sixty cities that have either permanently adopted this system or have at least tried it out in some of their schools—and the number is increasing. With the enriched curriculum of the modern Grade School the pupils of the first eight grades are no longer sent into one room, to remain there the entire day. The shop, the drawing room, the auditorium, the gymnasium and the play room have called for a shifting of pupils from one room to another, and in reality a Platoon System in its simplest form has already been unconsciously put into effect and there are many reasons to believe that it is but a short step in the future to its full adoption. The Platoon System unquestionably has points of value. It creates a more interesting and fuller day for the pupil. It calls for but one half the number of class rooms and in this, it is obvious that it greatly reduces the cost of the building.

The Work-Study-Play or Platoon organization is the outgrowth of a serious and prolonged study towards rendering the educational process sufficiently flexible to enable the school to adjust its service to the needs of the individual, and there is reason to believe that in all probability the system is here to stay. However, its development is not yet perfected, as is evidenced by the numerous current negative arguments. Its ultimate success depends no doubt on the ability of school administrators to recognize the full possibilities of the plan and on producing and employing a higher type of teacher.

The economic necessity for a definite balance between classrooms and special rooms such as drawing and music rooms, libraries, auditoriums and gymnasiums has constituted a direct challenge to the school-house planner. Substantial construction, plan efficiency, adequate sites for playgrounds and for a proper setting of the building have come about largely on account of the insistence on fewer, larger and better elementary schools by school administrators who are developing the plan in an effort to give to youth an enriched education, more in line with the demands of modern society and at a minimum cost to the taxpayer.

Considerable discussion has been given to the maximum number of pupils that should be seated in the class room, and the evidence that has been gathered together may show that there is no deterioration of scholarship where the classes contain more than forty pupils. But the mere absorption of facts and subjects should not be placed before the building of character and the free development of the child's individuality; and it cannot be argued that in this character development which can only be accomplished by close personal contact between teacher and pupil, that the larger class is advantageous.

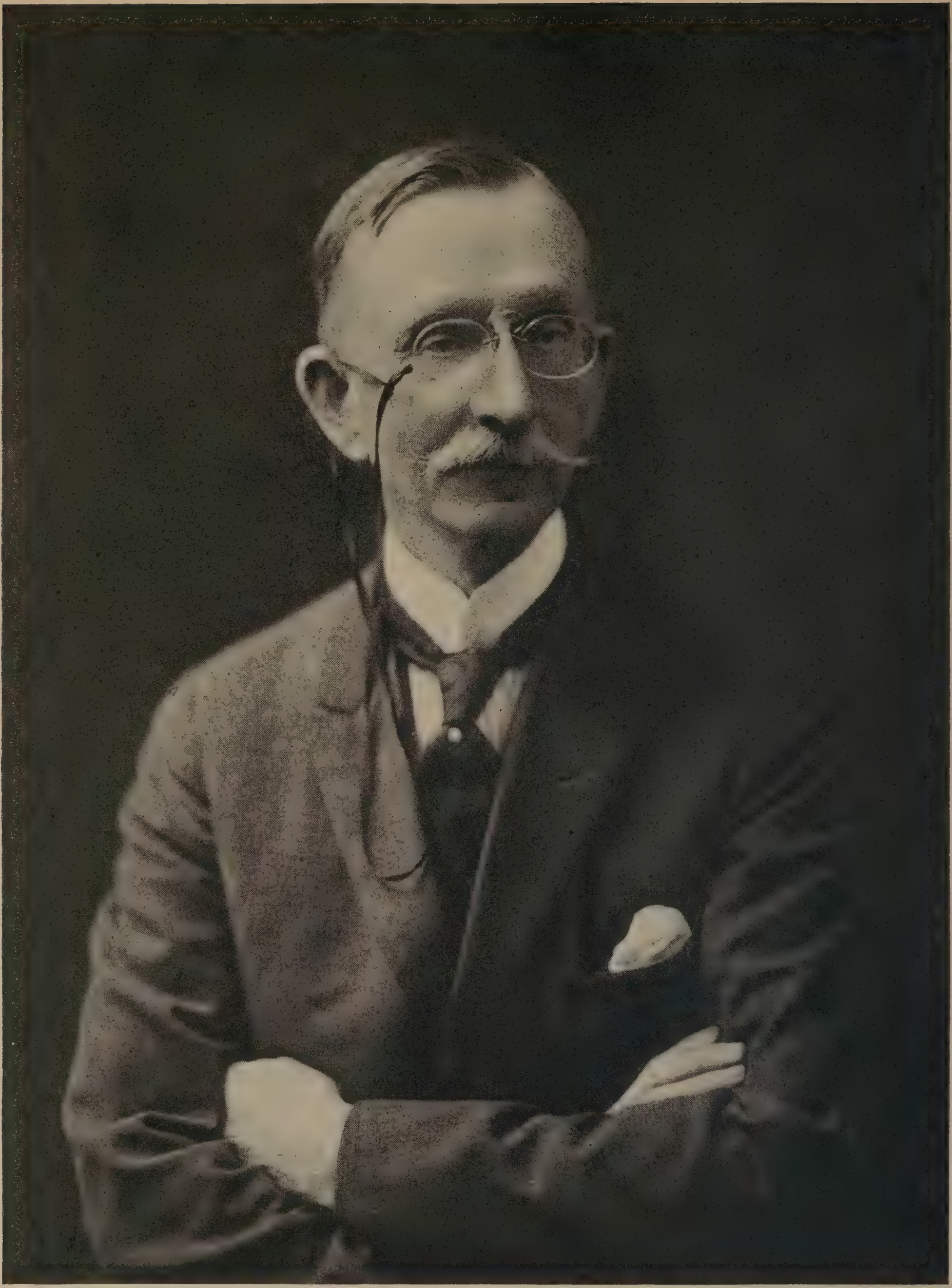
The question of education seems to be one of the most restless and unsettled of all problems. Dr. Lewis Perry, Principal of the Phillips Exeter Academy, has pointed out that in the archives of a Boston Latin School, there is an account of a discussion, dating back some one hundred and fifty years, about the advisability of introducing new methods of education into that school, so that the pupils might enjoy more pleasure and ease in the pursuit of their course of studies. Without doubt there always has been and is today a certain drudgery connected with the process of being educated, and there can be no objections to methods which may tend to lighten this unpleasantness.

Invaluable innovations have been incorporated into the curriculum of our modern schools; but it is still to be proven that arithmetic is indispensable, or that we can learn to read without some knowledge of spelling. The restless and seemingly endless discussion of what is the proper method of education is not conducive to that stabilization nor standardization from which a perfected result may be expected to come. The leading school architects of the country have to a large degree during the last decade recognized a certain standardization and stability in the planning of the buildings, and the highly developed scholastic architecture of our country has resulted through the generous recognition of well established principles discovered and perfected by various architects, without which generous recognition no art nor science can hope to approach a perfected state.

No one would ask for stabilization in educational methods—that would mean stagnation and decline. Education, following the law of all life, must be kept sufficiently elastic to respond promptly to every valuable new thought, but it should likewise possess the invaluable balance supplied by consideration for the fundamental principles that have served it through all the ages.

For a vision of the future one can perhaps do no better than quote the words of Wm. B. Ittner, who after three decades is now looked upon not only as an authority on schools but almost as the father of the modern public school, and who has summed up for us the future in the following words:

"The next twenty-five years will, no doubt, see the public school building issue forth in all its glory, as a great treasure-house of learning and a thoroughfare of opportunity for youth and all mankind, as the great leavener in Americanization, and a model of health and plan efficiency, a gem of architecture."



ALFRED DWIGHT FOSTER HAMLIN
(1855-1926)

ALFRED DWIGHT FOSTER HAMLIN

(1855-1926)

Professor Alfred Dwight Foster Hamlin, a born idealist, came of Puritan stock, and inherited that nobility of soul and courage which carried his father's crusade for Christian enlightenment to victory in the Near East. In that atmosphere he was born with the ideals which ruled his life, given as it was to the cause of helping others to see truth and beauty.

He prepared for his life work at Amherst, then at the School of Architecture of the Massachusetts Institute of Technology, and at the Ecole des Beaux-Arts, Paris, and later made extensive studies of the principal monuments of architecture in Christian lands.

He was accomplished as a linguist in both classical and modern languages, and his mother tongue. English flowed in pure, beautiful volume. His writings clearly expressed his ideas in a forceful, convincing, and scholarly style.

His books on the History of Architecture and History of Ornament set a new standard of correct teaching in these subjects and his numerous essays and lectures are profound in illuminating the humanism of our inherited record of the building art.

His fidelity to the School of Architecture and to the realization of his ideals of scholarship and professional attainment he gave his whole busy life.

A real architect in knowledge and feeling, his teaching was valuable to the student both in its sound instruction and cultural import.

In his teaching record of forty-three years at the University, Professor Hamlin was an indefatigable worker for the School, the success of which was his one ambition, but he always laid down his pen when a student came to him, for it was his pleasure to help the inquiring mind along the right road.

He was lovable, and beloved of his students and co-workers with whom he worked in sweet accord.

Courageous in the right he was a fierce fighter against wrong, accepting no compromise in principles. To him the way of truth was normal, verity was always expected; his cleanly soul abhorred deception, and he could not abide any one so base as to cheat.

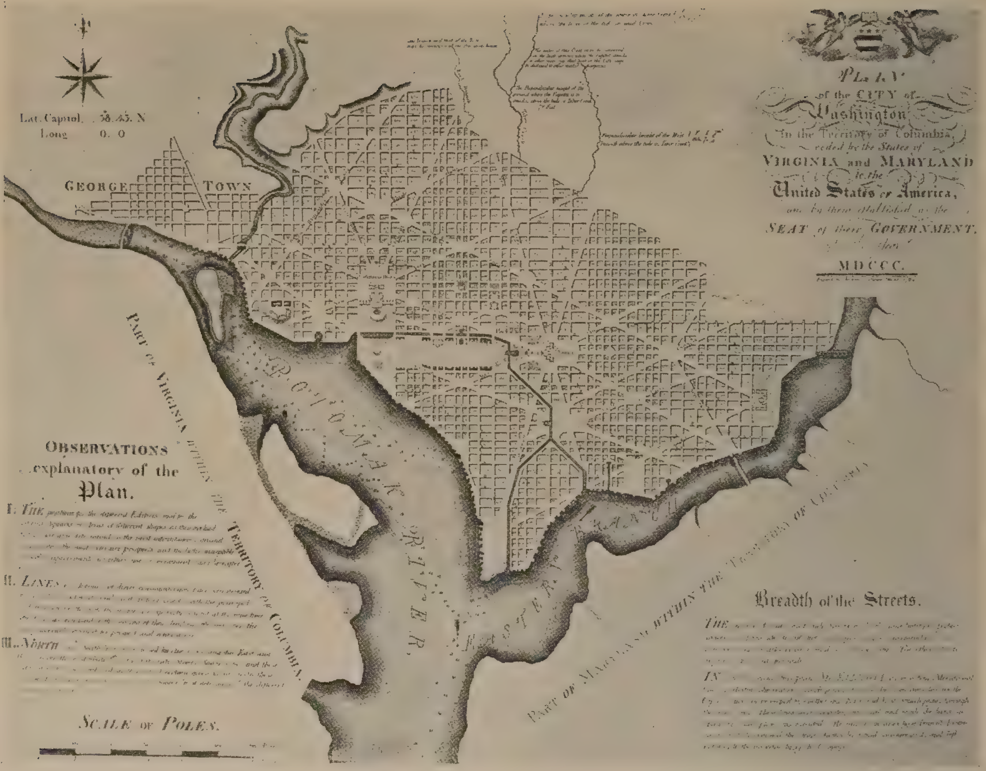
Professor Hamlin received the degree of M. A. from Amherst in 1885, and the degree of L. H. D. from St. John's College, in 1912. He was a Fellow of the American Institute of Architects, a member of the Archaeological Institute of America, of the City Plan Committee of the Merchants' Association, and of the Century Club. He was Chairman of the Art Committee to raise funds for the Cathedral of St. John the Divine.

Professor Hamlin became a member of the Broadway Tabernacle Church in 1882, and ever since then this church has been his chief interest outside of the University. There, for over twenty years, he conducted an adult Bible Class. At the time of his death he was a Senior Deacon. He had served on many important committees, and his advice was largely sought by the pastor, Dr. Charles E. Jefferson.

His interest in the Near East, especially in Armenia and Greece, continued throughout his entire life. In 1919 he made an extended tour of the Near East as a Special Commissioner of the Greek Relief Committee, for which he was decorated by the Greek Government.

Surely he digged not in the earth to hide the talent given him! He has gone to show his good work to his Master and to receive his just reward. His Master will say, "Welcome, good and faithful servant. Enter thou into the joy of thy Lord."

Wm. A. Boring.


Lat. Capitol. 38.53. N
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PLAN
of the CITY of
Washington
in the Territory of Columbia,
ceded by the States of
VIRGINIA and MARYLAND
to the
United States of America,
and by them established as the
SEAT of their GOVERNMENT,
after the Year
MDCCC.
GEORGE TOWN
PART OF VIRGINIA WITHIN THE TERRITORY OF COLUMBIA.
POTOMAK RIVER.
EASTERN BRANCH
PART OF MARYLAND WITHIN THE TERRITORY OF COLUMBIA
OBSERVATIONS explanatory of the Plan.
I. THE
II. LINES
III. NORTH
Breadth of the Streets.
THE
IN
SCALE OF POLES.

The Architectural Record *May, 1926*

L'ENFANT'S PLAN OF WASHINGTON, D. C.

The ARTISTIC GROWTH of the WASHINGTON PLAN

By Glenn Brown

II. Errors to Be Righted

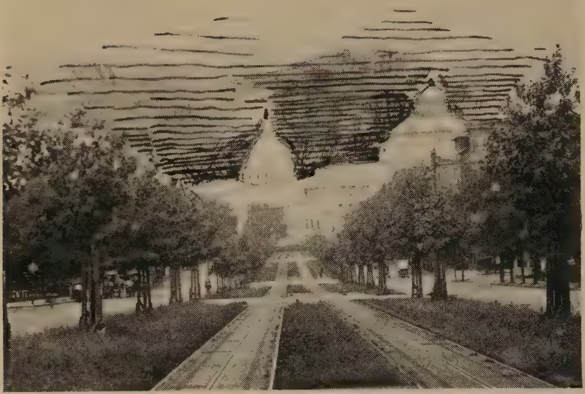
After a very intimate association with the members of the Park Commission who designed the Washington Plan, as well as with the members of the first Commission of the Fine Arts, who approved the plan, I have felt it a duty to strive for its protection and perfection. My observation and experience with governmental methods, together with my knowledge of the ideas and desires of the originators of the plan, induces me to suggest what to avoid and what to remove.

Follow the Plan

L'Enfant left us in his plan of Washington an artistic and practical treatment for parks and grouping for government buildings. Our ancestors ignored this plan both in the treatment of landscape and in the location of buildings. The Park Commission, able men, more than a hundred years after L'Enfant's time made a re-study of the city development. In their report (1902) they advised going back to the fundamental principles of the Washington Plan in the grouping and planting. They said, in effect: "Stop your unreasonable way of building guided only by whim, interest or friendship, without thought of the ultimate effect upon the beauty of the city." It is amazing that our forefathers with the wonderful plan of L'Enfant at their disposal failed to make use of it. Will the present generation insist upon the completion of the Park Plan as a regeneration of L'Enfant, commended and left to us by George Washington? Will it be forgotten in spite of the added prestige given by the hearty approval of the Park Commission and the National Fine Arts Commission? There will be no excuse in the future for the thoughtless, I may say the ruthless, location of buildings and planting of trees as in the past, for now we have a body of experts, the National Commission of the Fine Arts, to advise and instruct us.

Improper Planting

Parkways may be destroyed by lack of intelligent planting. This occurred in the Smithsonian grounds. Planting which today is effective, may grow in a generation to hedge you in and block out important selected views. The most glaring offender in this respect was A. J. Downing, the architect, a man who should have known better. Some seventy-five years ago, he designed many creditable buildings with the surrounding landscape as a part of the composition. He did the most successful residential work of the period. His success with individual buildings and grounds may have been the cause of his weakness and failure to grasp the park system as a whole. He did not appreciate, as L'Enfant did, that each feature was only designed as a part of the larger scheme. By his planting in the Smithsonian grounds and LaFayette Square he did damage that three generations will not restore. While making the grounds attractive in themselves he utterly destroyed the most imposing feature of L'Enfant's Plan, the great open way bordered by formal avenues of trees, between the Capitol and the Washington Monument. His planting in LaFayette Square and the north White House grounds cut off the reciprocity of sight demanded by L'Enfant. Planting must be carefully designed, then watched as it grows, or it may destroy many pleas-

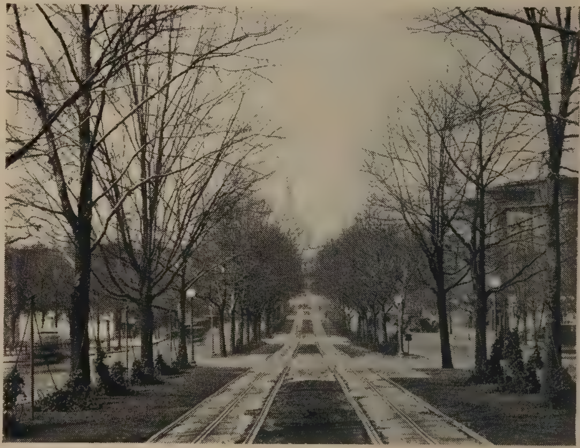


1895
View down Pennsylvania Avenue, east of the Capitol, as seen in 1895, showing the interference of the Congressional Library and young trees planted down the center of the Avenue.

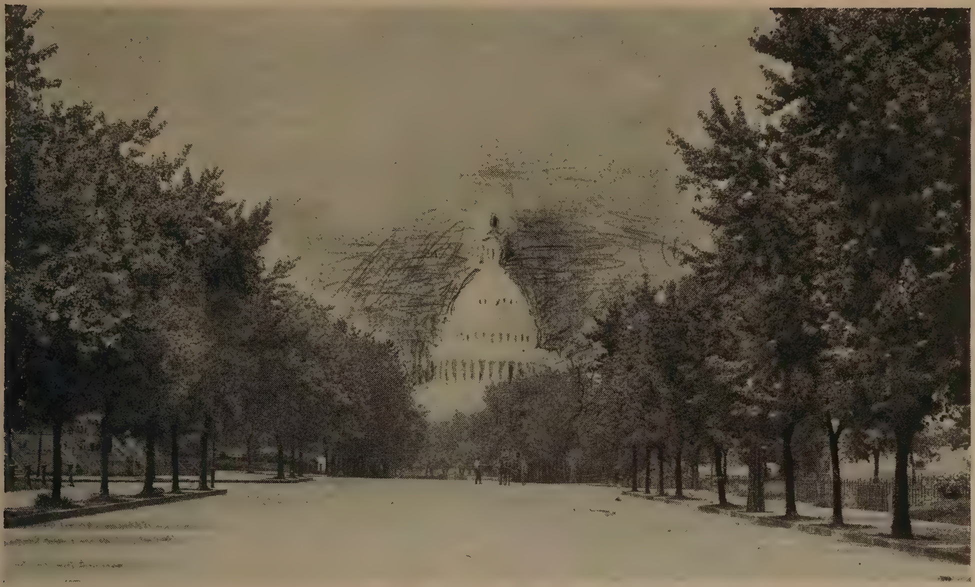
ing and effective views. I recollect driving through Biltmore, the Vanderbilt Place in North Carolina, and thoroughly enjoying the many near and distant views. Some fifteen years later, on the same drive, I was much disappointed as the planting in its growth had cut off nearly all the charming views from the roadway.

Avoid a Central Heating Plant

I tell as a warning, for fear the project may not be dead but only sleeping, the story of the central heating plant proposed on the Potomac River just east of 14th Street. This large brick utility building with four huge smoke stacks approximately two hundred feet high would have been a visible competitor from far and near of the Washington Monument and the Lincoln Memorial, over which it would cast a pall of black smoke. A mechanical engineer under McAdoo, Secretary of the Treasury, was eager to build a central power and heating plant for government buildings. No objection to this idea would have been raised but for the location selected. It was to be on the bank of the Potomac, central to Potomac Park, where it would encroach upon holy ground, where it would mar the memorials to Washington and Lincoln. McAdoo espoused with enthusiasm his subordinate's idea and authorized the work to proceed. Piles were driven and underground conduits were commenced, when it came to the attention of the committee of 100, who were watching the progress of the Park Plan. From the drawings for the power house, a perspective sketch was made on the site they had selected. On this location it would become the most conspicuous object in the landscape to those coming into the city from the south by boat, rail or auto. The perspective sketch showed the four chimney stacks at their proper height, and their relations to the park, to the Capitol and to the Washington Monument. For some reason the officials who were preparing a foundation for this structure sent up a stationary balloon to show the height of the smoke stacks. We who were in opposition took advantage of the balloon to get photographs from the park showing the clash of the chimneys belching smoke, with both the Washing-



1926
Same view 1926—showing growth of central planting obliterating the disagreeable interference of the Library and fast cutting off a view of the Capitol dome.

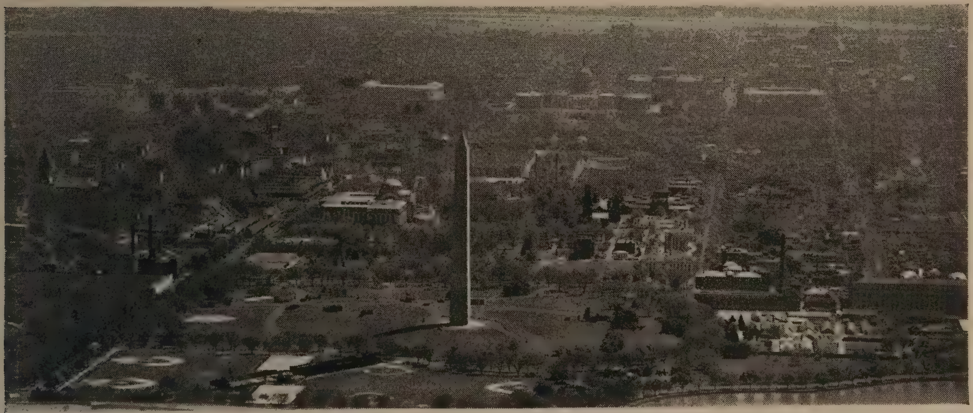


View east of the Capitol down Maryland Avenue—no planting in center, and a good view of the Dome

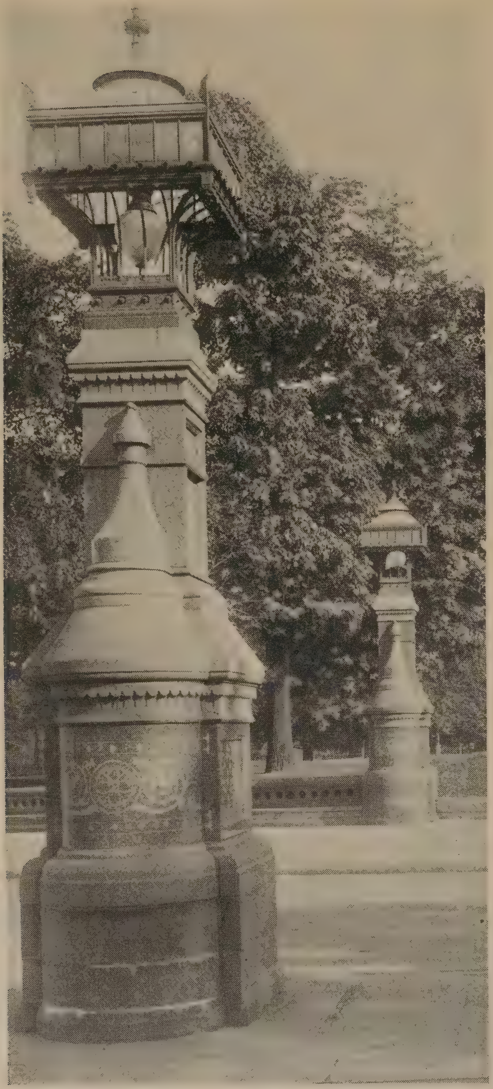
ton Monument and the Capitol. After making these accurate illustrations the newspaper gave the matter wide publicity, publishing the illustration and calling attention to the bad effect upon the Washington and Lincoln Memorials. McAdoo was apparently obdurate, and President Wilson would not interfere. Both were affected by the newspaper notoriety, and were glad to seize upon the emergencies of the war to stop what would have proved an inexcusable blunder. Although this monstrosity was not perpetrated upon the people of the country, let us be on guard lest some enthusiastic mechanic may again secure the support of a thoughtless secretary.

Remove Temporary Structures

The war left Washington in a chaotic artistic condition. Disreputable frame



Planting of Downing obliterating the reciprocity of sight between the Capitol and the Washington Monument demanded by L'Enfant



Incongruous Lamp Post in the Capitol Grounds

shacks were built on and off the parks on the plea that everything should give way to the emergency of war. The first effort to clean up is the removal of the shacks from Potomac Park.

The Mall between Third and Seventh Streets was literally filled with temporary frame structures, although an effort was made in this case to keep the axis of the Capitol and the Monument open by placing the power houses balanced on the open axis. These temporary buildings graphically illustrate the importance of the wide clear space demanded by the Park Commission and for which the American Institute fought when the U. S. Engineers made a strong effort to decrease the building line from 900 feet to 300 feet, the space now between temporary buildings. The smoke stacks of these power houses clash with what can be seen of the Washington Monument in one direction and with the Capitol in the other.

These structures should be torn down and removed from the parks. This will give an opportunity for planting this section of the Mall after a hundred and thirty years' delay according to the Plan of L'Enfant. The hearty approval of the original scheme by the Park Commission should encourage us to keep up the battle until we win.

Crude Lamp Posts and Fountain of the Capitol

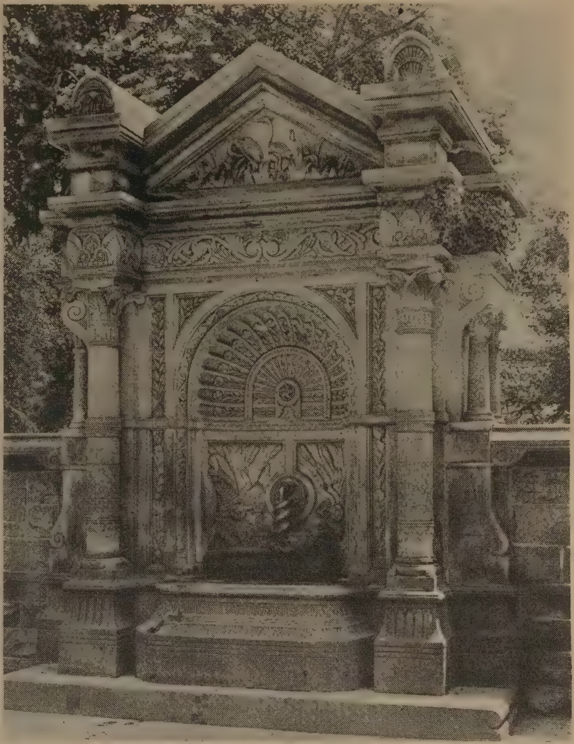
One of the most glaring of the crudities which we may hope to see removed are the architectural features of the landscape in Capitol Park. To carry out the suggestions of the Park Commission it will be necessary to replace them by more suitable architecture. These features of the Capitol landscape designed by Thomas Wisedell are incredible, when considered in connection with the refined and classically detailed Capitol, or with the charmingly simple landscape of Olmsted. Thomas Wisedell introduced nouveau art, and Egyptian effects in his copings and lamp posts, and gave a crude Byzantine design in his central fountain. Not one of these is related to or should be tolerated near the Capitol.

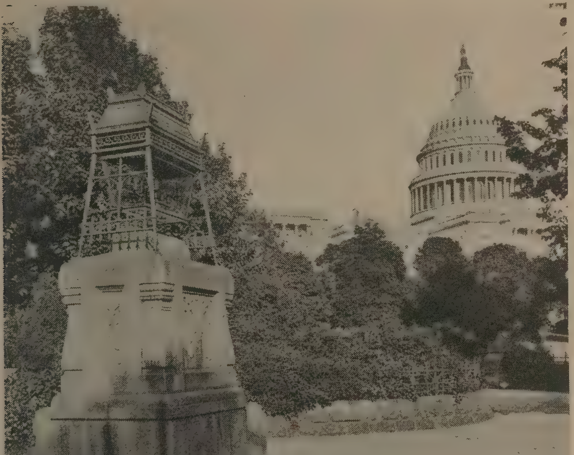
Glass Houses

The unsightly glass houses in the Botanical Garden have been an eyesore for years at the foot of the Capitol grounds. Since the statue of Grant has been erected their prominence and unsightliness have become strongly emphasized. They overshadow and belittle the memorial to Grant and cast a slur upon his memory. As long as these glass houses remain on their present site, the Mall must remain unfinished, the approach to the Capitol from the Park must appear unkempt and ragged, the statue of Grant must lose in dignity and importance without its proper landscape surroundings. I see by the paper that a Representative has introduced a bill to acquire the property north and south of the Capitol and from B Street north to B Street south. Let us hope this glass hot house will be moved from its present important focal position to one less conspicuous.

A Lost View

Until recent years nothing has interfered with the enjoyment of the charming view down the Potomac, from the south portico of the White House. As this view was a factor in the location of the President's House, its enjoyment is a heritage from which no occupant of the Mansion should be barred. Two mistakes, the planting of Lombardy poplars along the railroad embankment and the erection of two steel truss bridges across the Potomac have destroyed this view. The Lombardy poplars were planted with the laudable purpose of screening the White House from the disagreeable sight of moving cars. They forgot that trains pass quickly and at long intervals. They forgot the destruction of the permanent view which might be enjoyed at all times in the sunshine and the moonlight. I remember asking McKim if some provision should not be made to screen the cars and other traffic running through the Parks. He said: It will not be necessary as moving objects are transient, visible only for an instant. They are negligible in the permanent landscape. The


Incongruous Byzantine Fountain in the Capitol Grounds


Incongruous Lamp Post in the Capitol Grounds

The Botanical Glass Houses and the Grant Memorial

planting of the Lombardy poplars may be rectified by pruning back to the height of the railway embankment. This planting should serve as a warning not to plant, or allow planting to grow so as to obstruct this or other historic views.

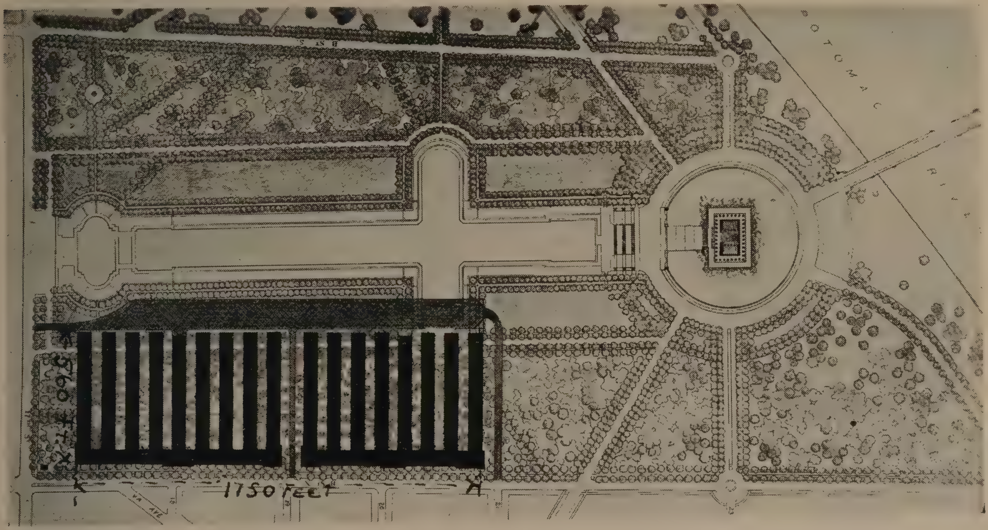
The old long bridge for railway and highway was a low wooden structure which ran across the Potomac River and the marshland, which is now Potomac Park. When this bridge reached its age limit, it was replaced by two separate structures, one for the railway, another for the highway. No one thought of objections, all were enthused over the two great steel trussed bridges spanning the river. The steel trusses appear to be abnormally high as they completely destroy the charming view intended to go with the White House, mar the view of the Lincoln Memorial from the river and will clash with the new memorial bridge just starting. If these bridges were low structures, travellers up and down the river would enjoy a most pleasing view of the Lincoln Memorial in all its classic dignity and purity. When these bridges are removed, and fortunately steel rusts and corrodes, it must be kept in mind that when rebuilt they should be low stone or concrete structures. This will restore to the occupants of the White House their inherited right to the beautiful view; it will give the straight base-line over which travellers on the Potomac may enjoy the view of the Lincoln Memorial. When rebuilt care should be taken that its proportions and line do not mar the new memorial bridge.

In considering the detrimental effect of these bridges, we must not forget their proximity to the site of the proposed Roosevelt Memorial and remember the rather ghastly appearance of the skeleton steel trusses when seen between the classic colonades of this memorial, or the harsh straight lines breaking through and across the great water jet, typifying Roosevelt and force.

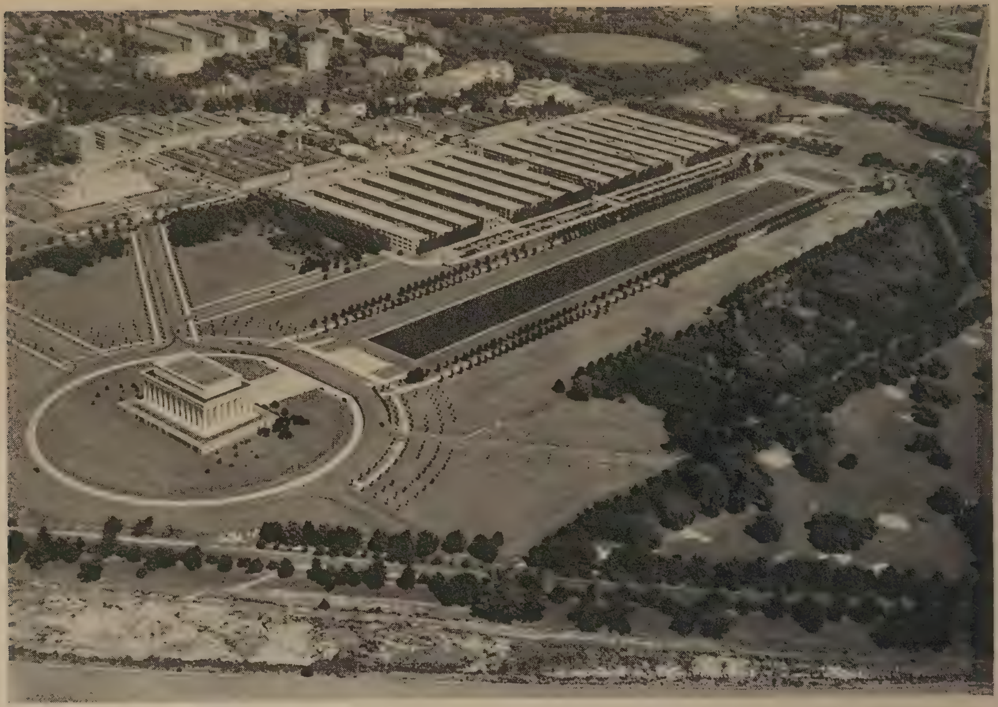
THE WAR AND NAVY BUILDINGS

The most serious mistake from a patriotic and artistic point of view was erecting the War and Navy Buildings on Potomac Park. A fitting respect for Washington and Lincoln, as well as for the artistic effect of the park, were ignored in their erection because these buildings were in the interest of war. With the Lincoln Memorial finished, the quadruple avenue of elms planted, the lagoon filled with water and the thickly forested areas north and south of the great open view growing thriftily, we thought the west end of Potomac Park was safe against careless or ill advised tampering with the landscape. The war burst upon the country and people became more or less hysterical. It was under these conditions that the War and Navy Departments got authority from Congress to take the section of the Mall on B Street between the Washington Monument and the Lincoln Memorial. Those who were looking to the future beauty of Washington were fooled by the assertion that these buildings were to be temporary. No one thought of anything except the frame structures which were being erected elsewhere for emergency use. The location selected required up-rooting thousands of thrifty, well-developed trees, and foundations made very costly because of filled ground, the extra cost of which would have purchased solid ground elsewhere. Having gotten authority for temporary buildings, what did the War and Navy Departments do? They immediately made plans and hurried the erection of reinforced concrete structures; nothing more permanent could have been built. Those interested in the beauty and fitness of Washington would have made a determined effort to stop their permanent erection on this sacred ground, when cheap ground was available just across B Street. No thought was given to the appearance of the buildings on the Park, the important frontage, but there was an amateurish effort made at a classical front on B Street, the least important exposure. The objectionable group comprises two enormous ugly structures, the Navy and the Munitions buildings, both fronting on B Street north and forming in effect one building with a frontage of over 1,700 feet. Each building has wings or prongs 60 feet wide, and projecting into the park 560 feet. Seventeen of these ugly prongs three stories high project from the two buildings. These prongs project a hundred feet or more over the normal building line on the Mall which has been established as 450 feet from the center axis. They are constructed, while durable, in the crudest reinforced concrete, skeleton filled with indifferent brick work. No thought has been given to proportion, which is bad, or to detail, which is worse. Imagine seventeen of these ugly structures thrust upon your notice with no chance to avoid their ugliness, when you make a reverential pilgrimage to see and enjoy the Lincoln Memorial, or when you wish to pay a quiet tribute to the memory of Washington. From all points the ugliness and unfitness of these buildings are thrust upon you. These monstrosities from their size obstruct and distract your mind from the great men and their memorials. This section of Potomac Park should be sacred to the memory of the great men whose memorials have been and will be placed here. It is no place for utilitarian structures.

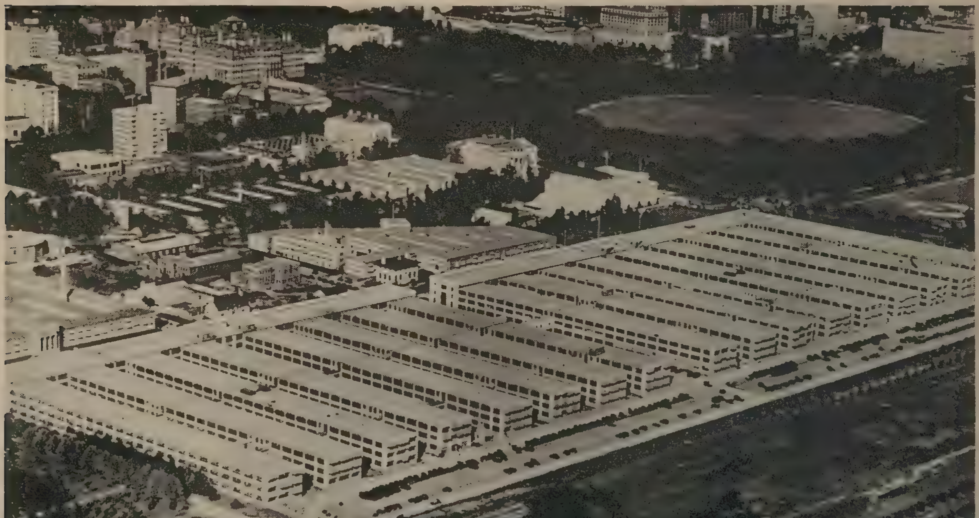
The War Department, I understand, to carry out the fiction that they were erecting temporary buildings, had estimates made for their wrecking. The cost



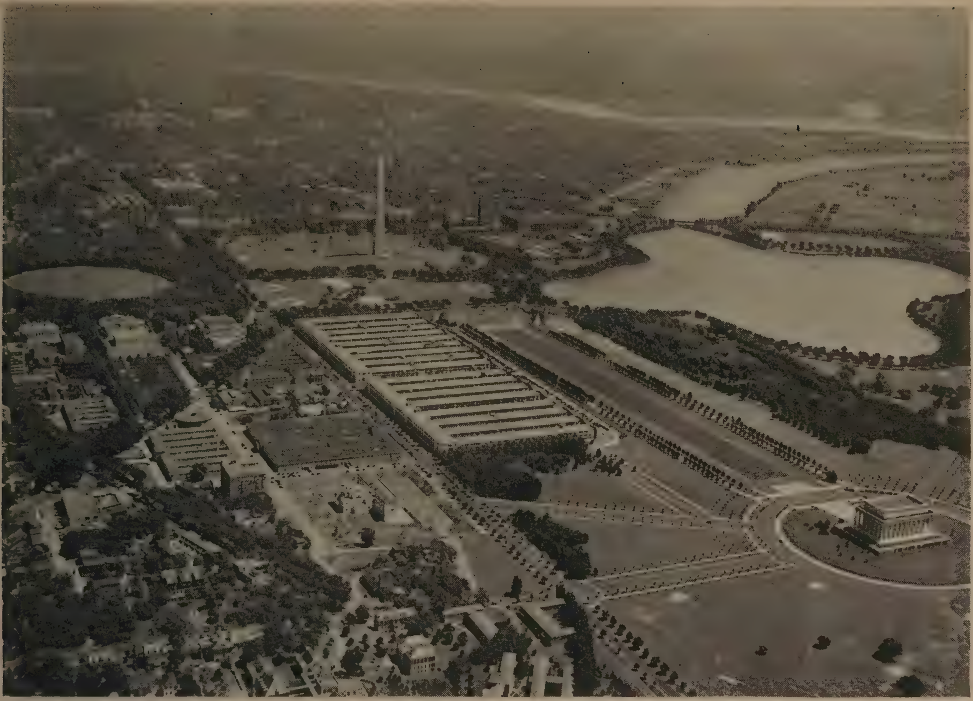
Plan of Park lay-out and Lincoln Memorial, showing the 1,750 feet of Army and Navy Buildings—destroying the appearance of the Park.



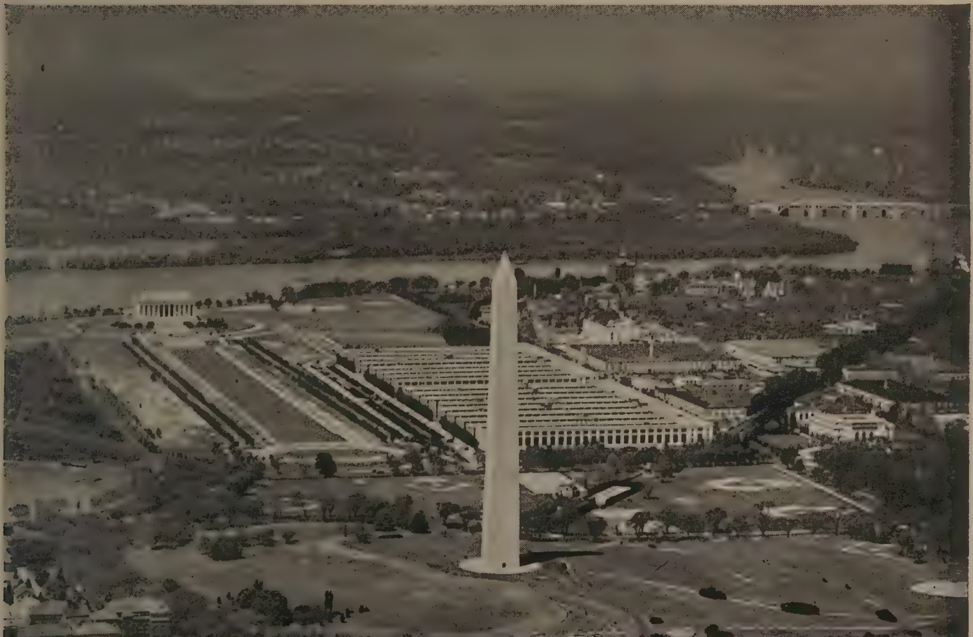
The War and Navy Buildings seen from the Lincoln Memorial



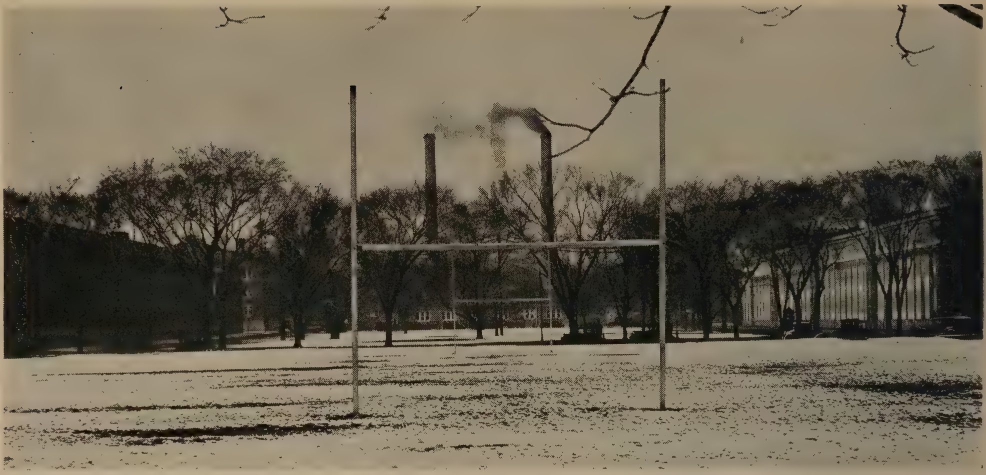
War and Navy Buildings as seen from the Park



The War and Navy Buildings—the biggest and ugliest central feature of the landscape as seen seen from the air



The War and Navy Buildings seen from the Washington Monument



Looking from the Capitol to the Washington Monument—the prominent War Building chimneys

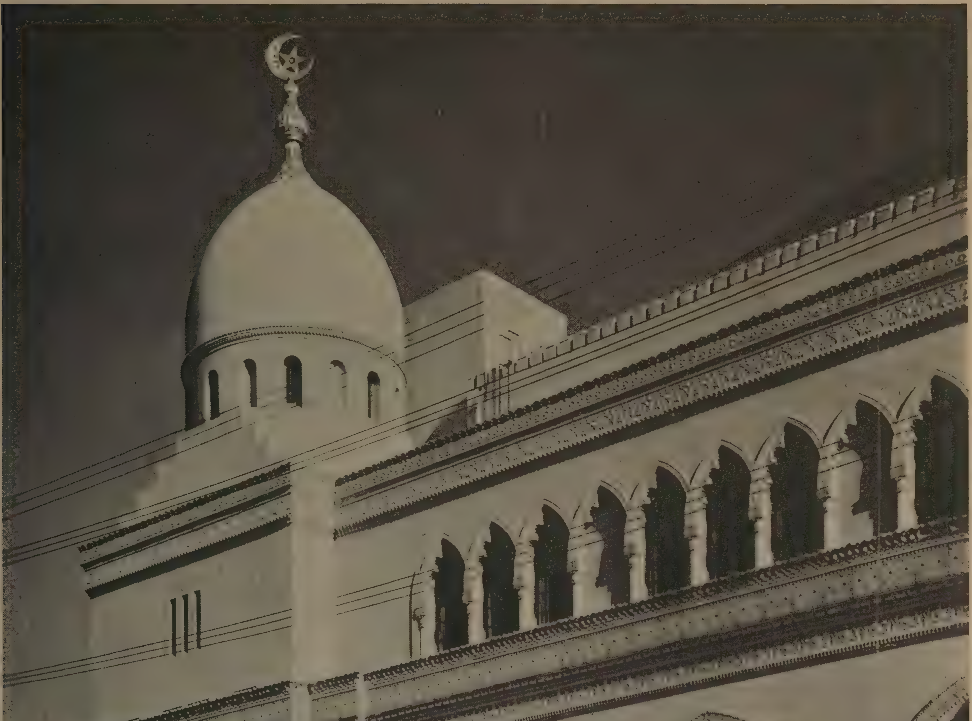
of the wrecking, $2,000,000, is a very good gauge of their solid construction. The question may be asked why we should demand the removal of these buildings. They should be removed because they destroy the effectiveness of a wonderful landscape composition, which if carried out faithfully would give this country the most beautiful bit of Park treatment in the world. They should be removed, as this section of the Park is a holy place in memory of the man who fought for Independence and the man who fought for Union. They should be removed because they draw the attention from and desecrate the memorials to Washington and Lincoln.

The American Institute of Architects which had so much to do with the initiation of the Park Commission and with the development of the city according to this plan, feel they should again take up the battle. I will quote from a speech I made at the Convention, A. I. A., last spring in New York: "The War and Navy buildings to obtain the best result, should be replaced by closely planted trees. If this is not possible we may at least strive to have their projecting prongs cut off to bring them back to the building line and have their frontage treated so it may be more in harmony with the park and the Lincoln Memorial. I feel that this is the least the country should demand. Intelligent people see the blunder of these buildings, but there has been no concerted move to get it rectified. I ask the Institute to be the first to make this move, thus continuing their public service in securing and defending the plan. It will not be easy. It will require systematic and continuous effort. While these buildings remain, the Park will be far from the ideal scheme contemplated. It will make to a certain extent the previous work of the Institute abortive. This is a public service which the Institute may well undertake and accomplish with persistence and the help of the intelligent people of the country."

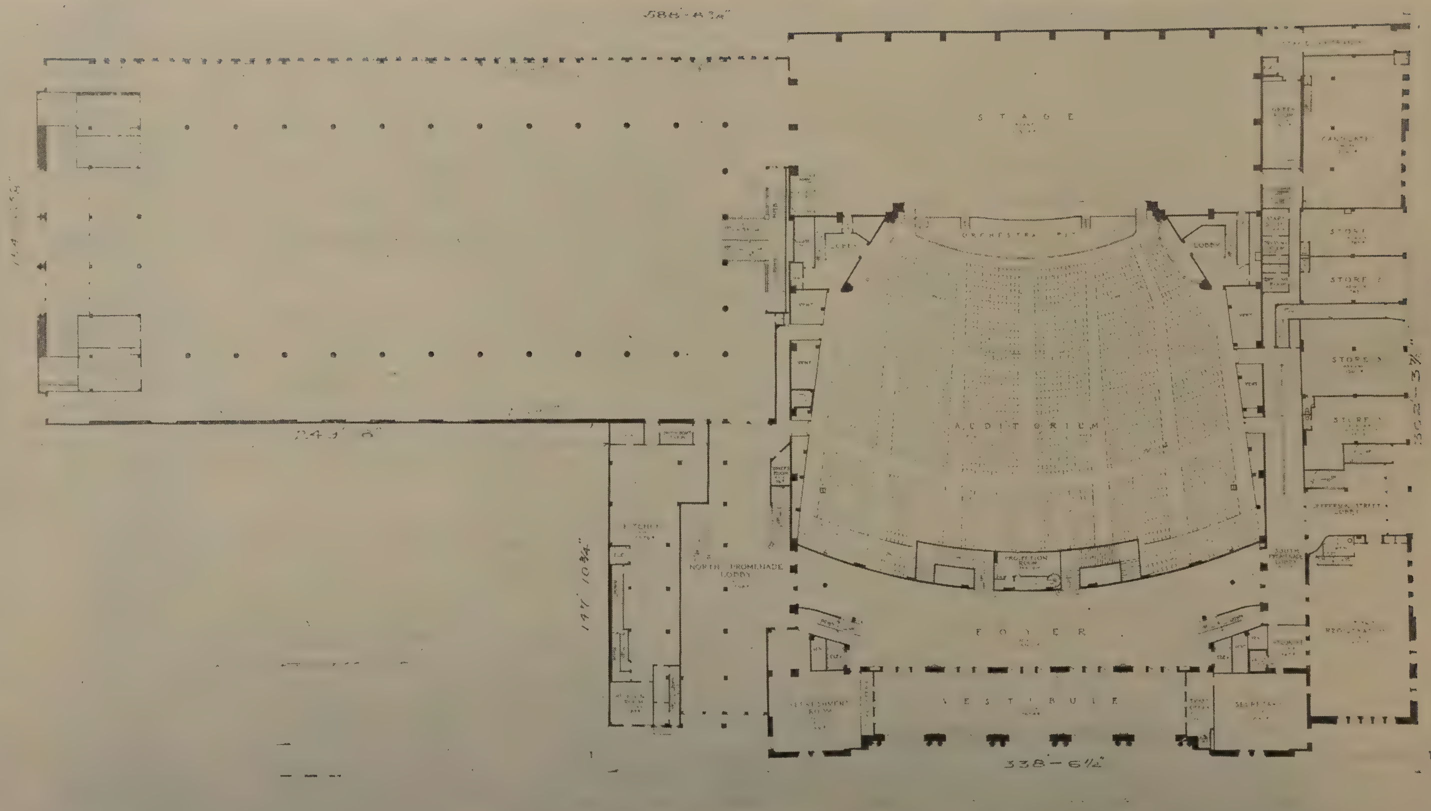
This brought about the resolution from the convention asking the President to call on the National Commission of the Fine Arts to report on the feasibility of altering these buildings, so they will be in harmony with the park and not mar its surroundings. If they find it is not feasible, that Congress be called in to enact legislation for their removal and the replanting of this area according to the Park Commission Plan.

PORTFOLIO

CURRENT · ARCHITECTURE



AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA.
John C. Austin, Architect; G. A. Lansburgh, Collaborating Architect.



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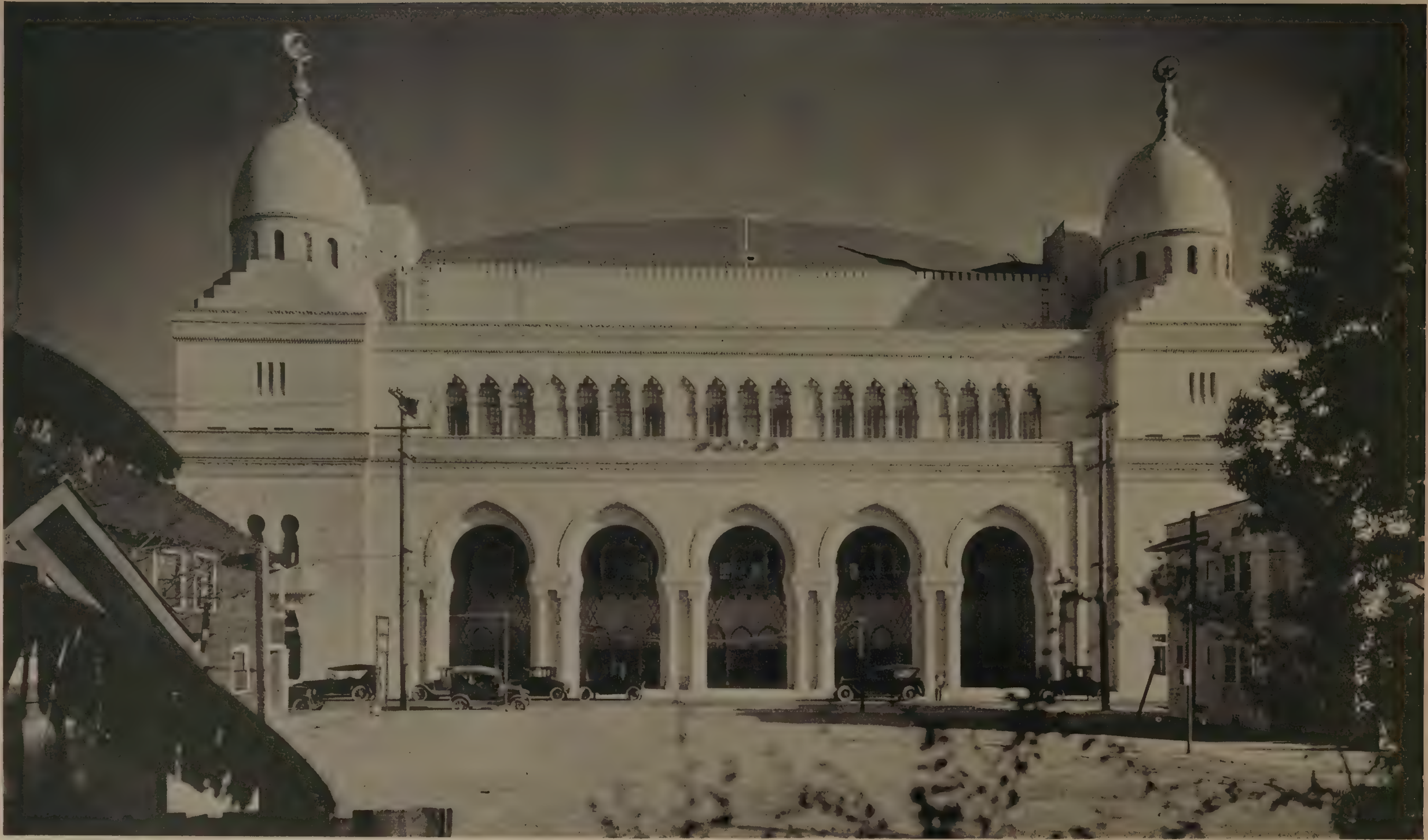

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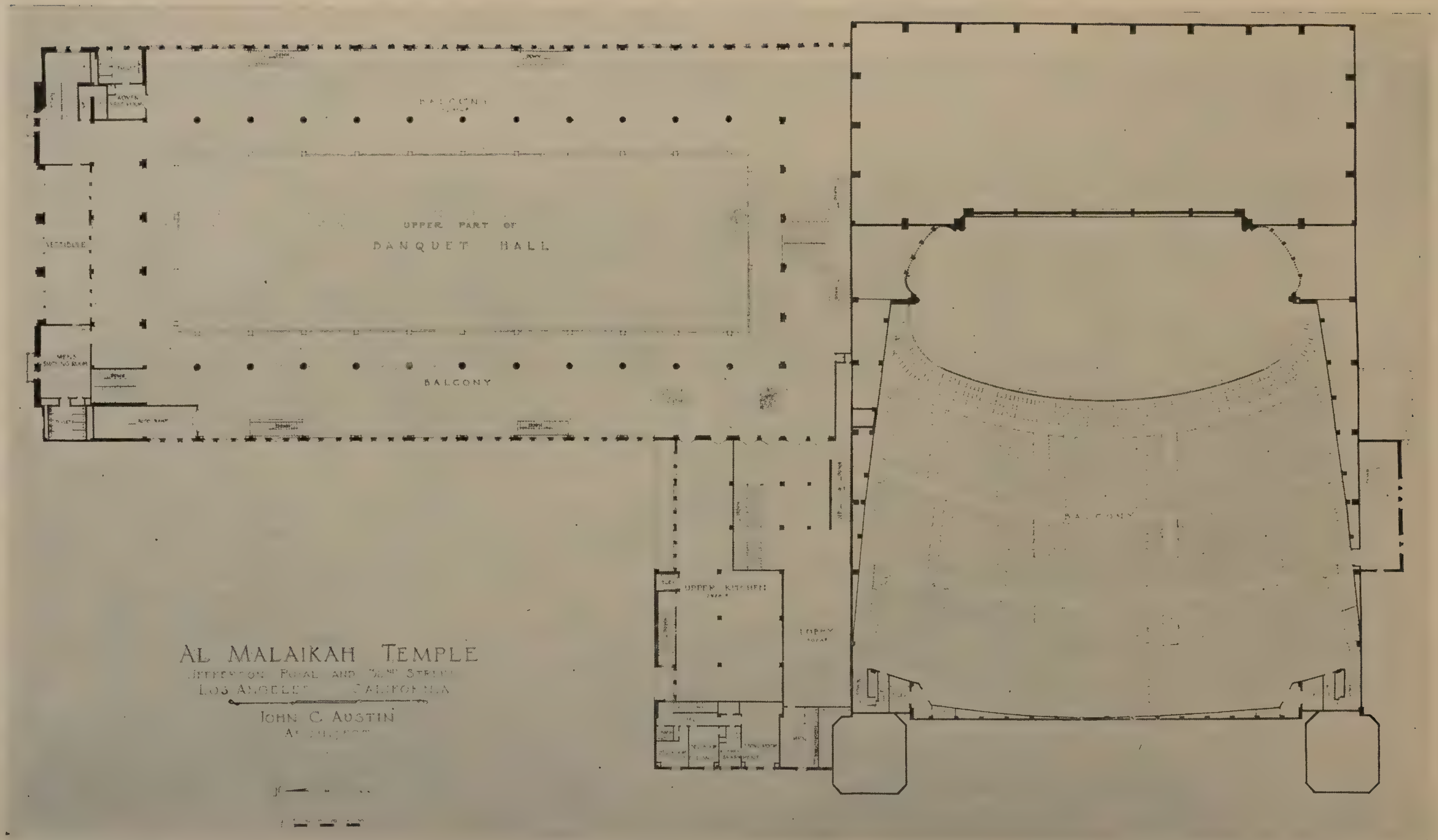

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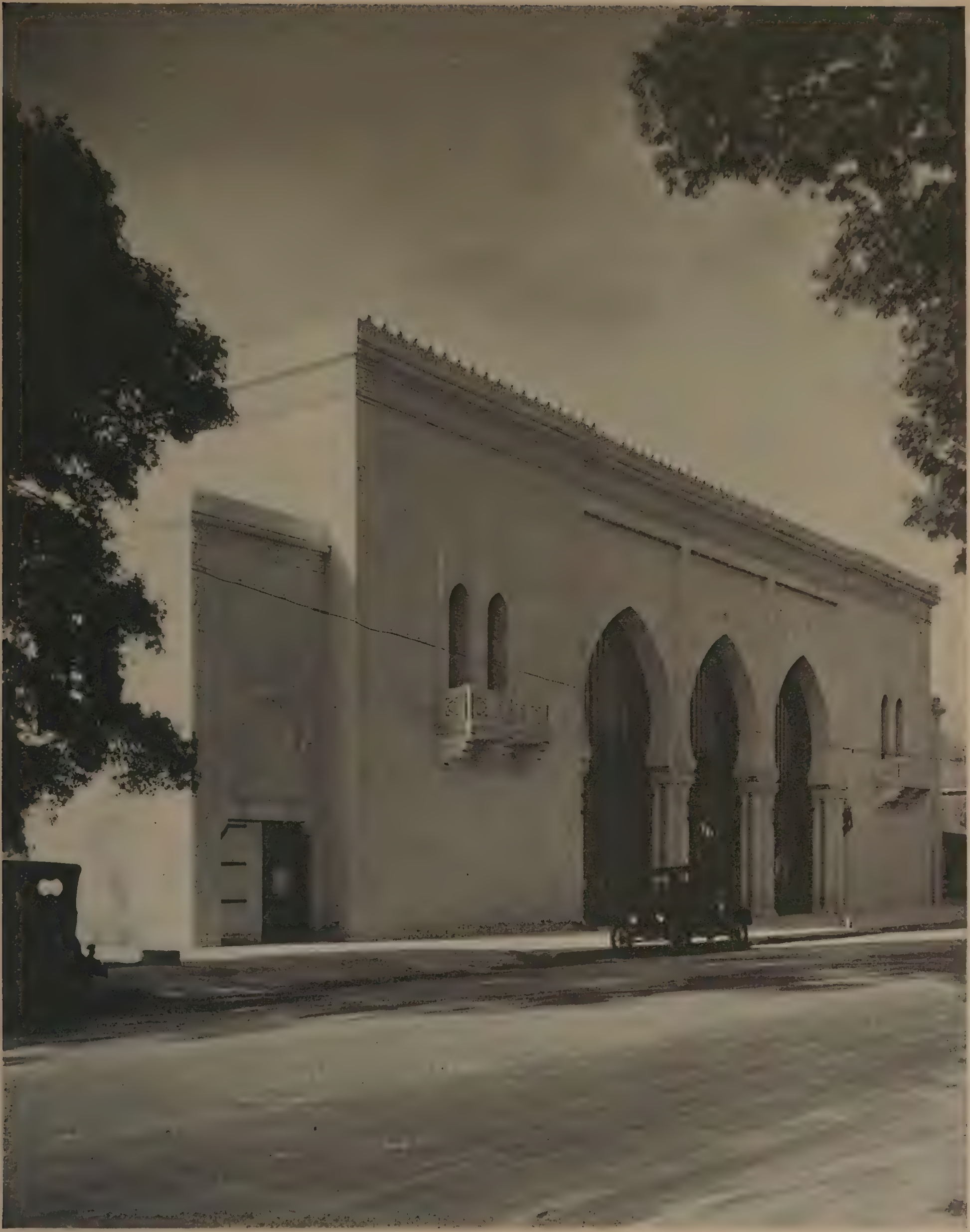
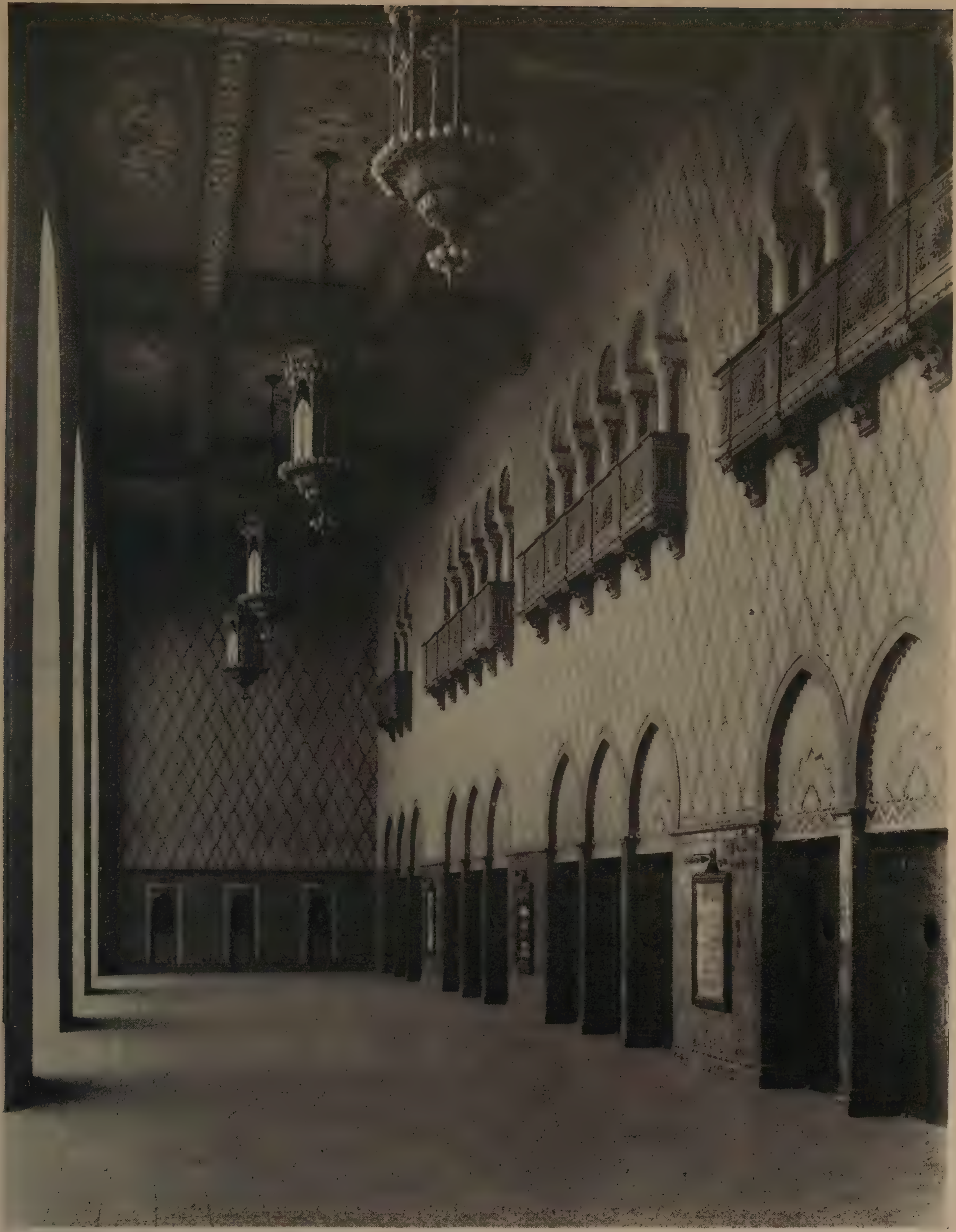
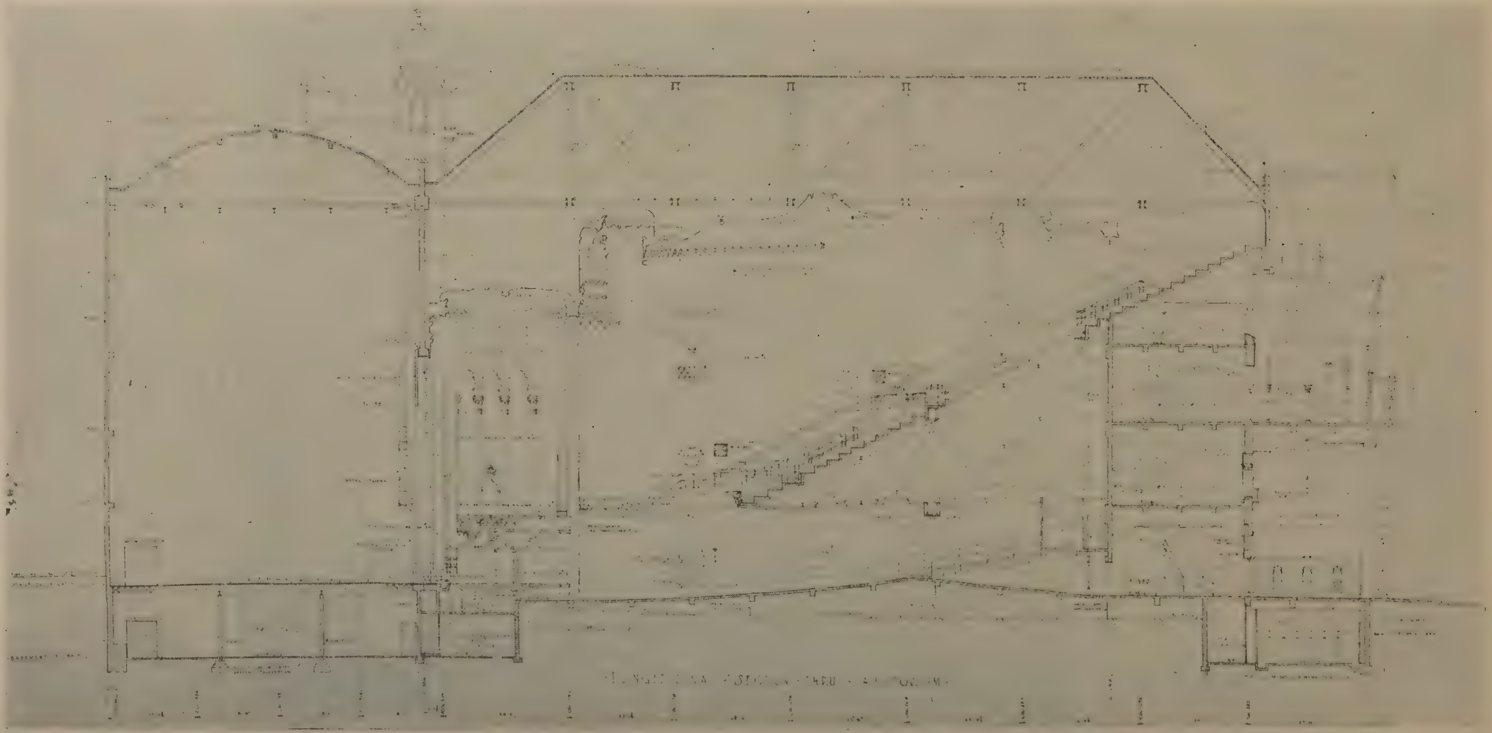


Entrance to Pavilion (Banquet Hall)
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA.
John C. Austin, Architect; G. A. Lansburgh, Collaborating Architect.



Vestibule at Main Entrance
AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA.
John C. Austin, Architect; G. A. Lansburgh, Collaborating Architect.



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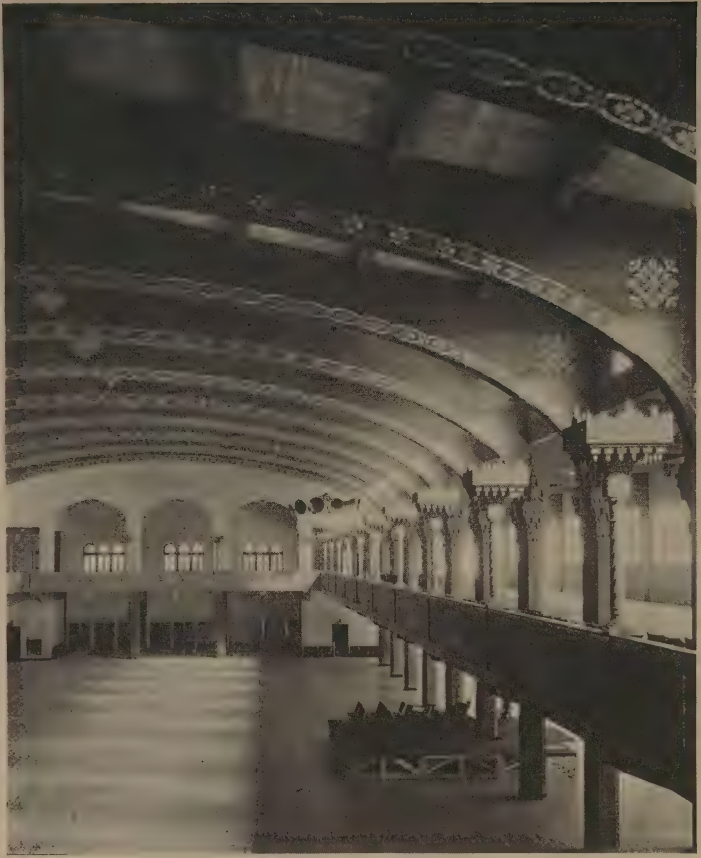
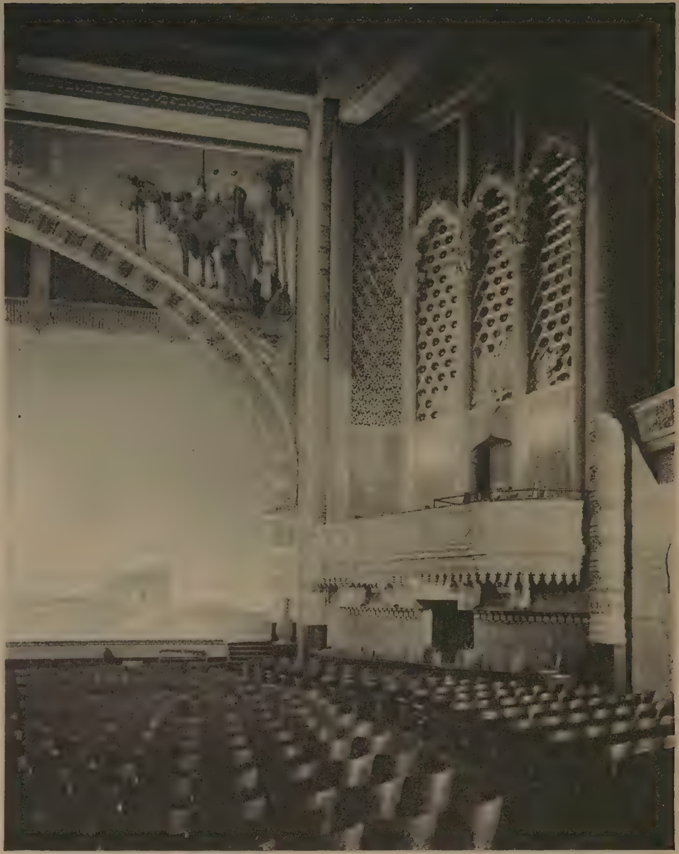


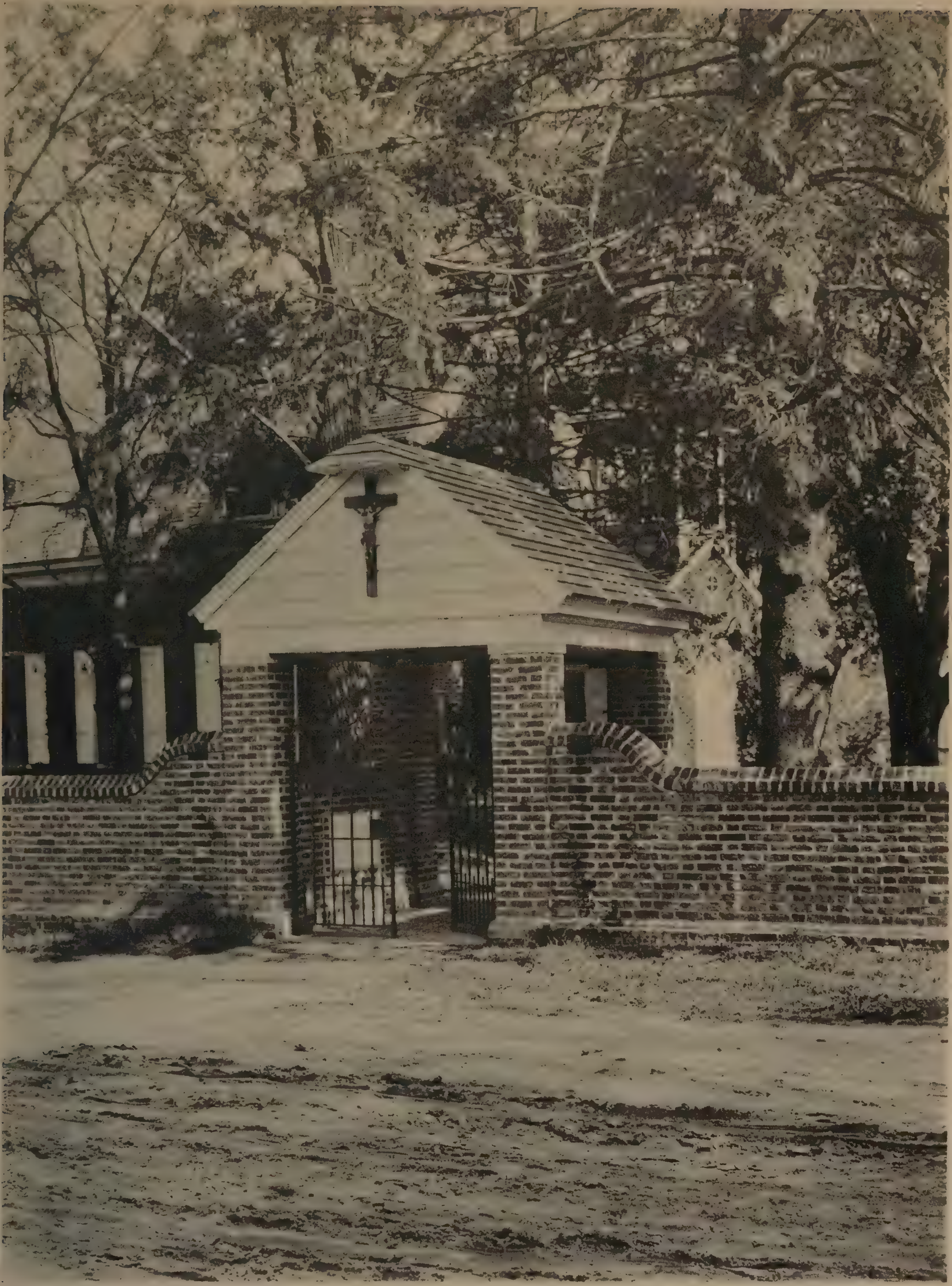
Interior of Pavilion



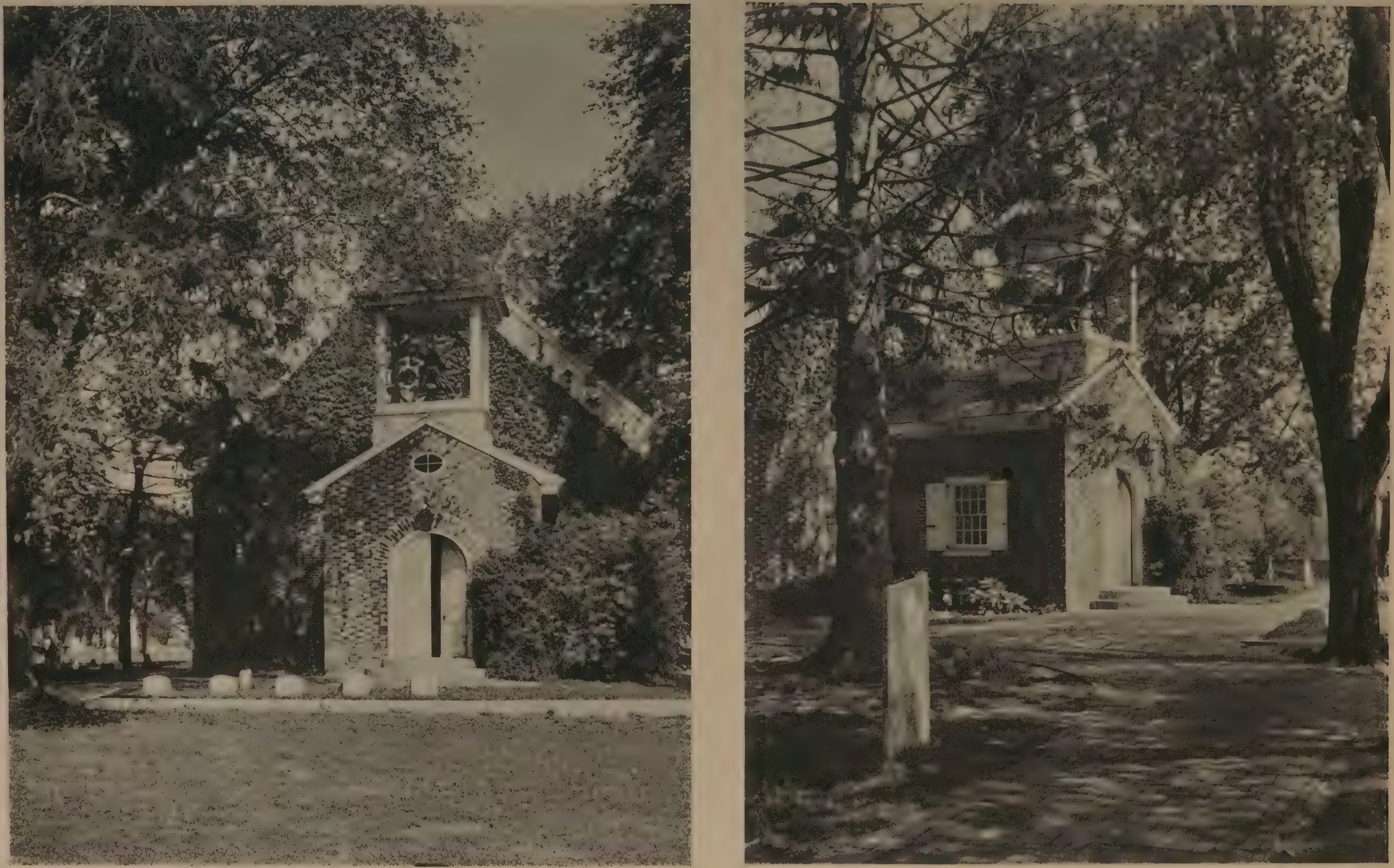
Detail of Proscenium Arch and Boxes

AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA.

John C. Austin, Architect; G. A. Lansburgh, Collaborating Architect.



Lych Gate
CHRIST CHURCH, DOVER, DELAWARE.
Frank R. Watson, George E. Edkins and William Heyl Thompson, Associated Architects



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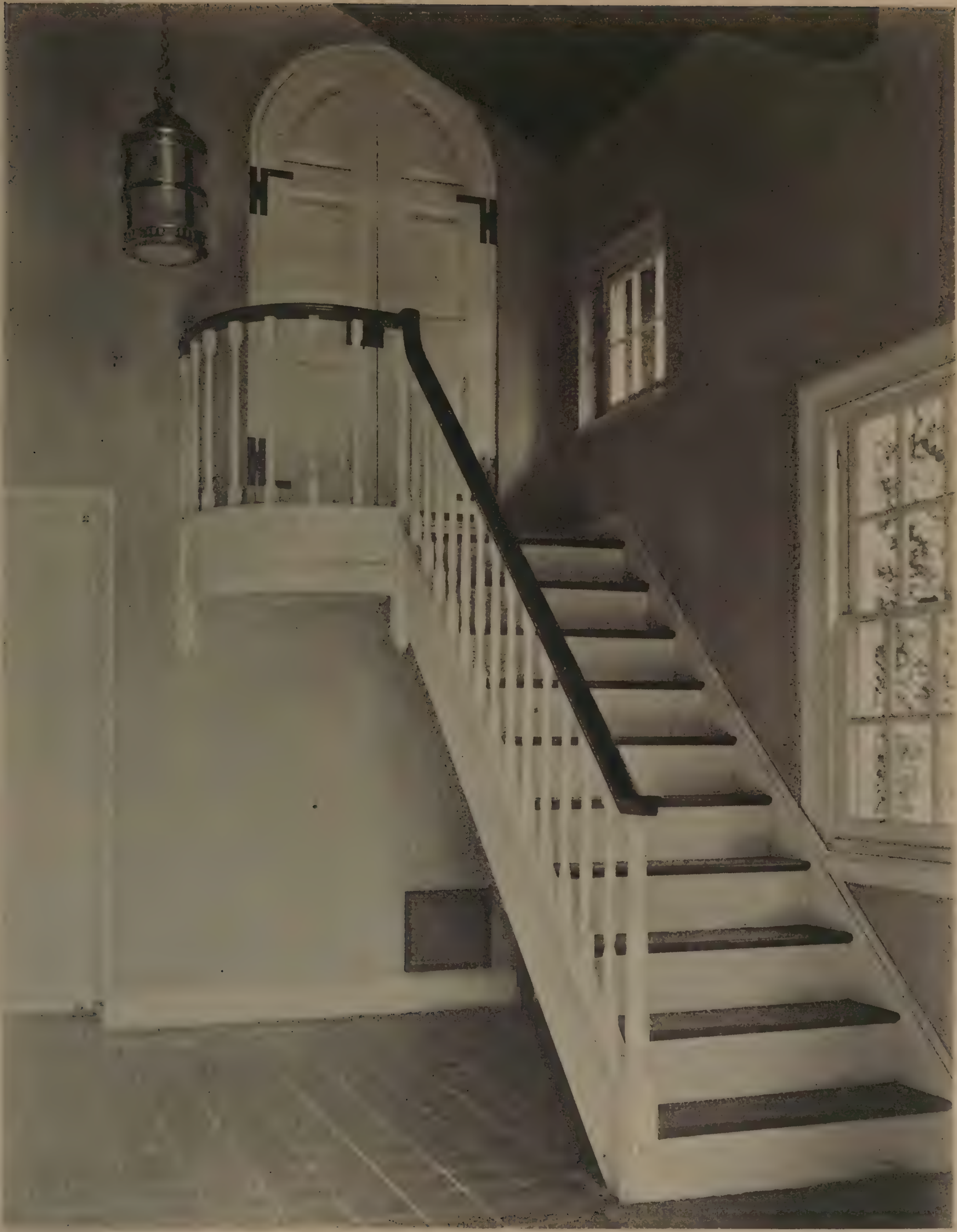
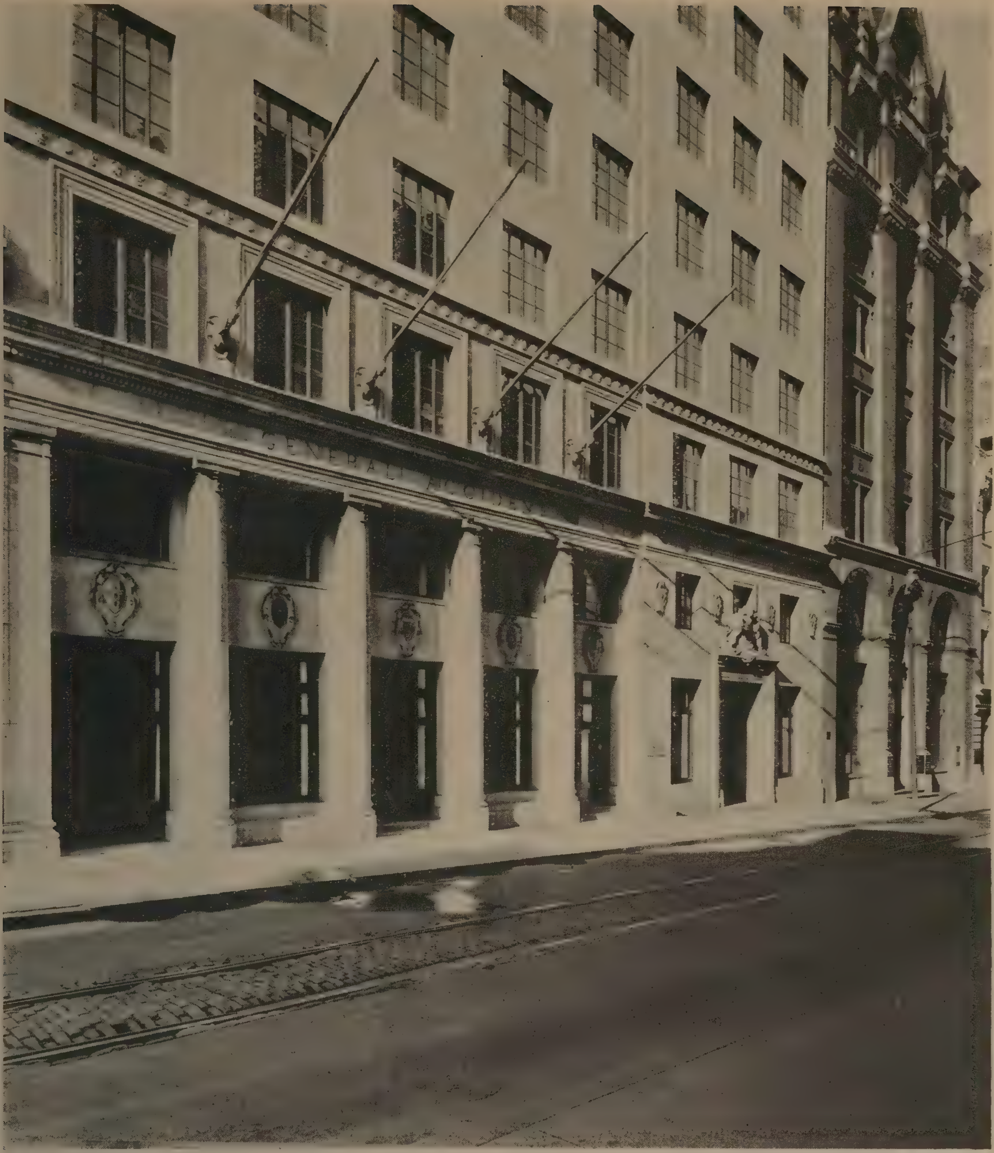
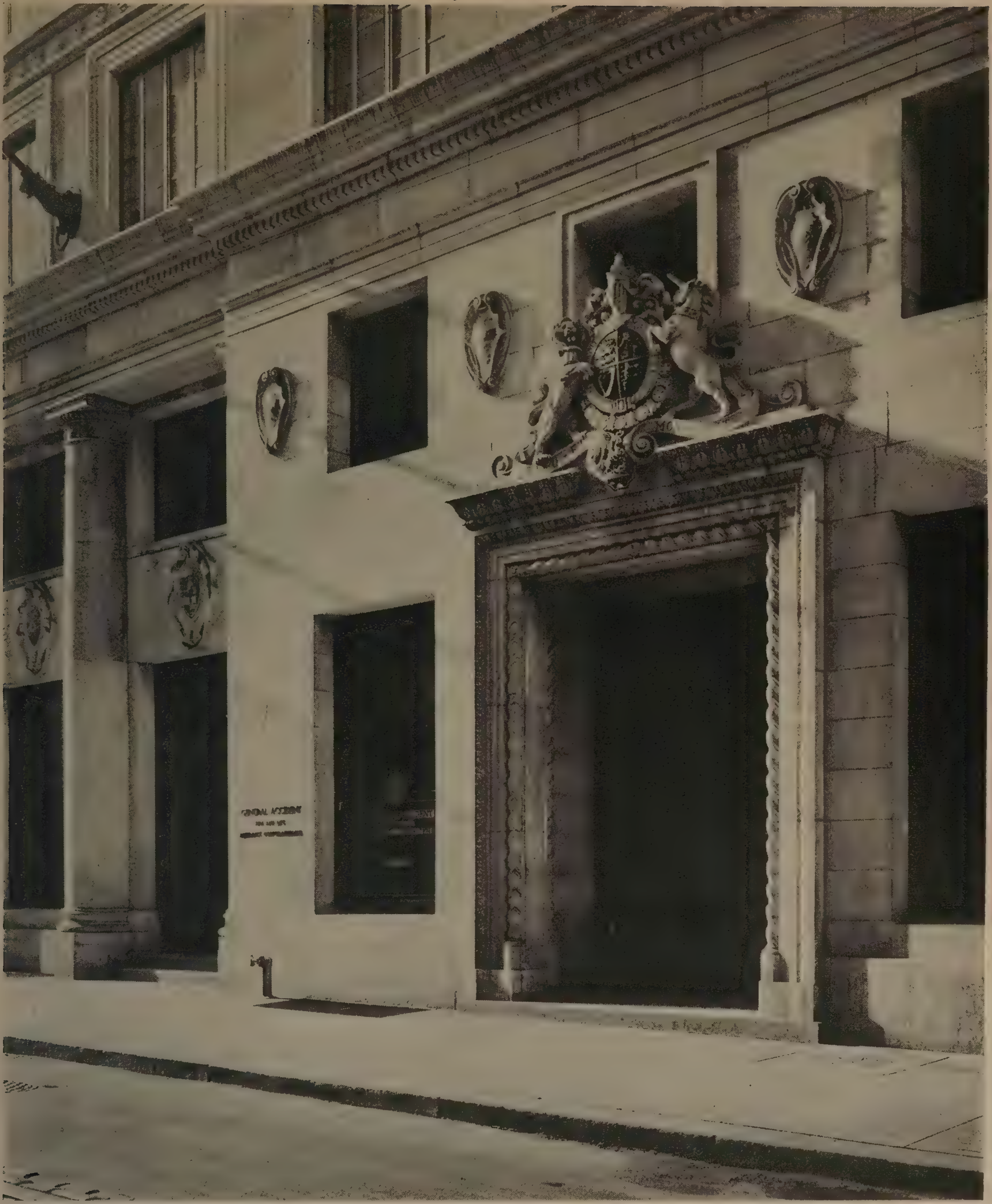
Frank R. Watson, George E. Edkins and William Heyl Thompson, Associated Architects



Interior of Porch
CHRIST CHURCH, DOVER, DELAWARE.
Frank R. Watson, George E. Edkins and William Heyl Thompson, Associated Architects



THE GENERAL ACCIDENT, FIRE AND LIFE ASSURANCE CORPORATION BUILDING, PHILADELPHIA, PA.
Frank R. Watson, George E. Edkins and William Heyl Thompson, Associated Architects



THE GENERAL ACCIDENT, FIRE AND LIFE ASSURANCE CORPORATION BUILDING, PHILADELPHIA, PA.
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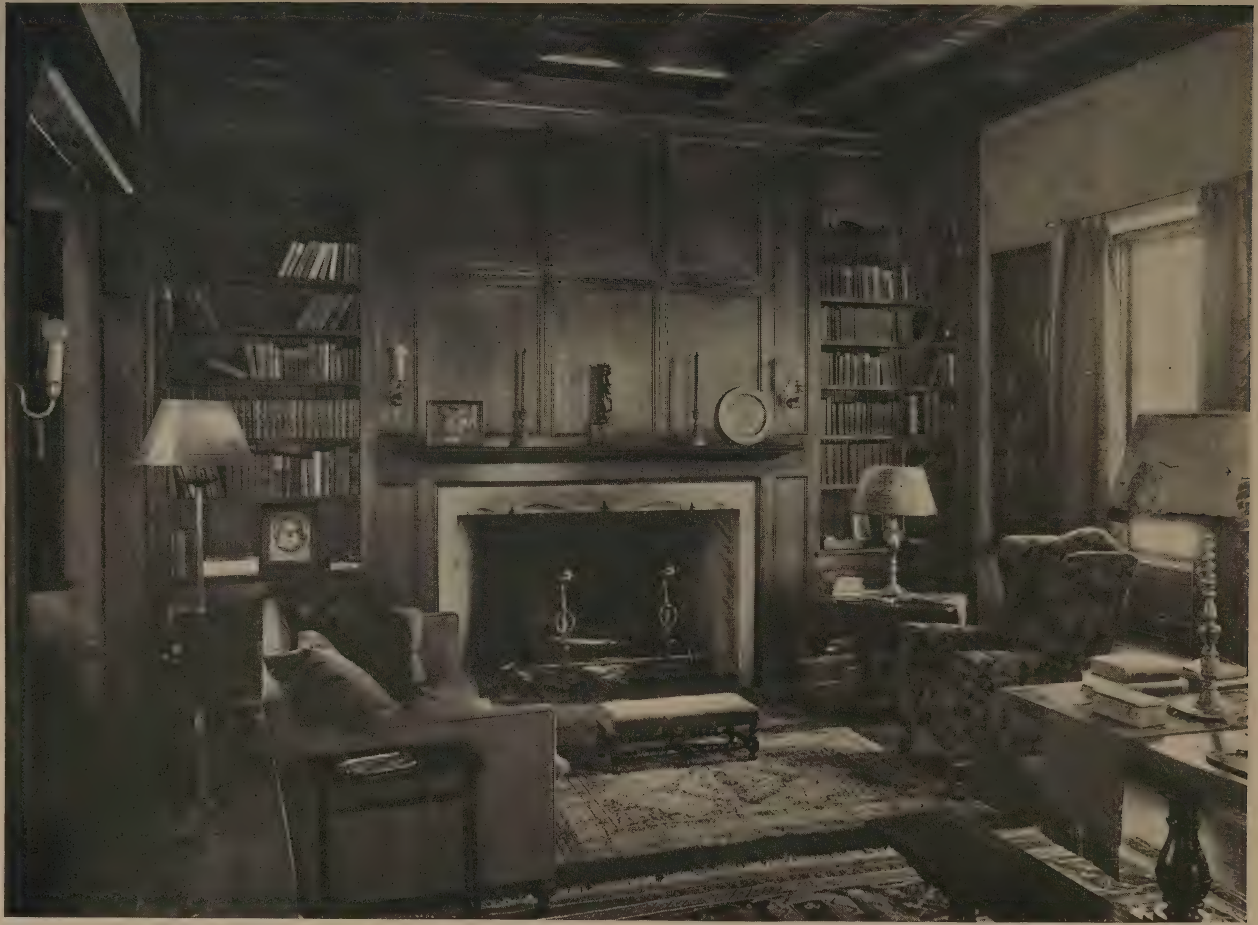
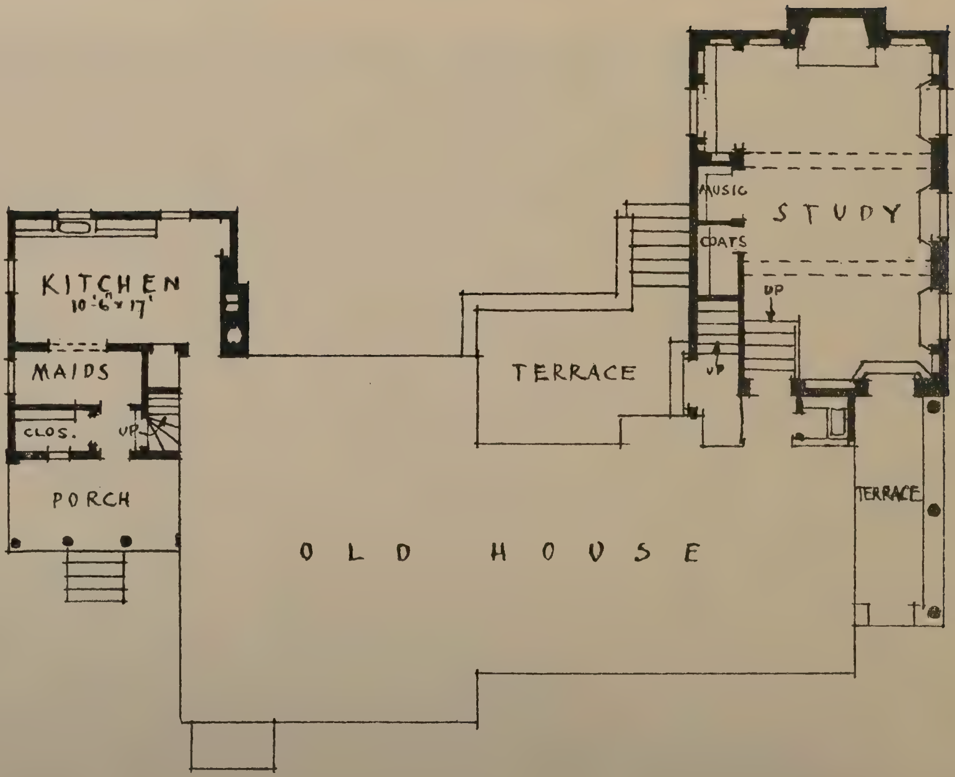
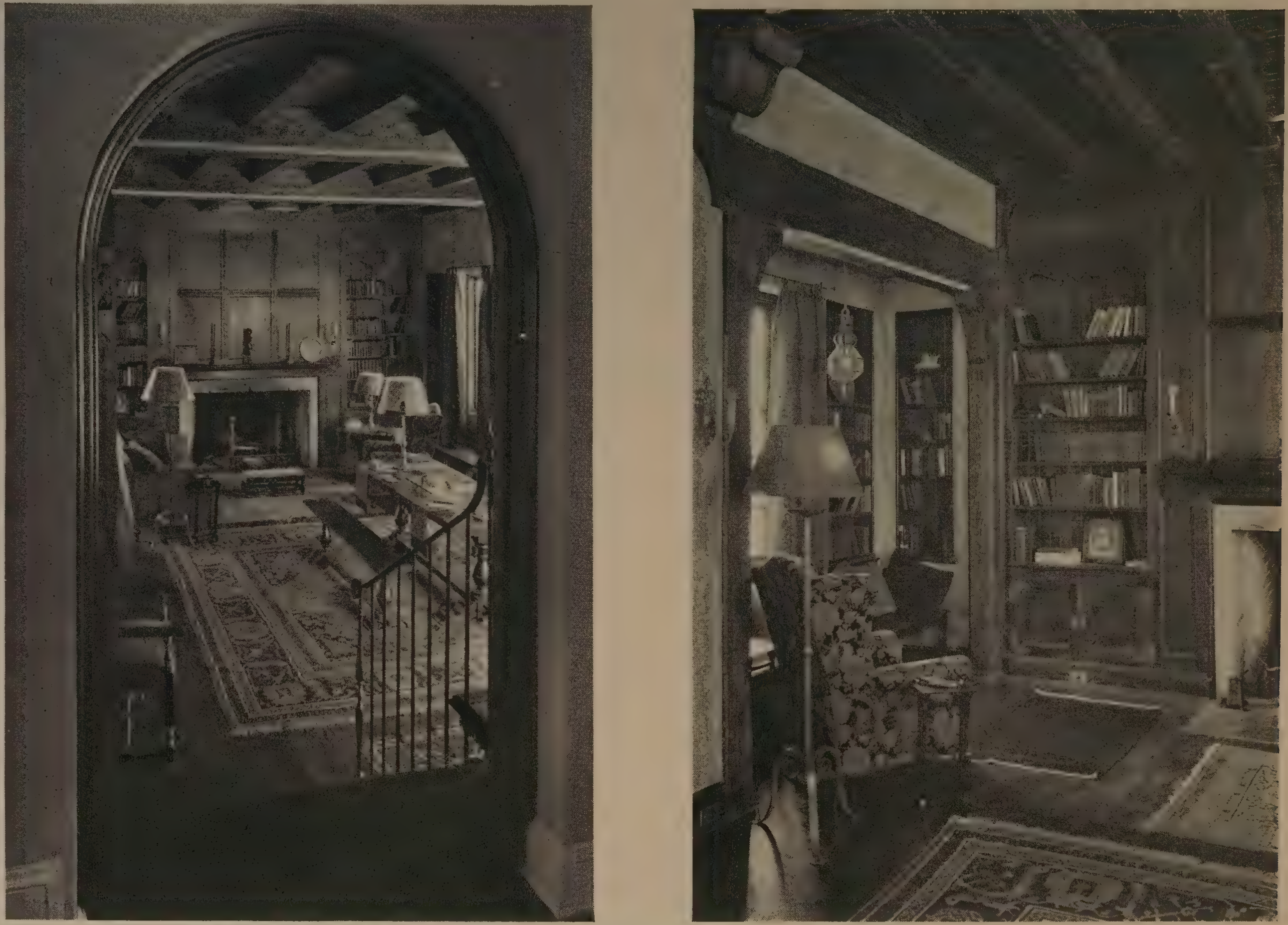


The Study Fireplace
RESIDENCE OF PROF. PAUL FANCHER, CLINTON, N. Y.
Henry J. McGill & Talbot F. Hamlin, Architects.

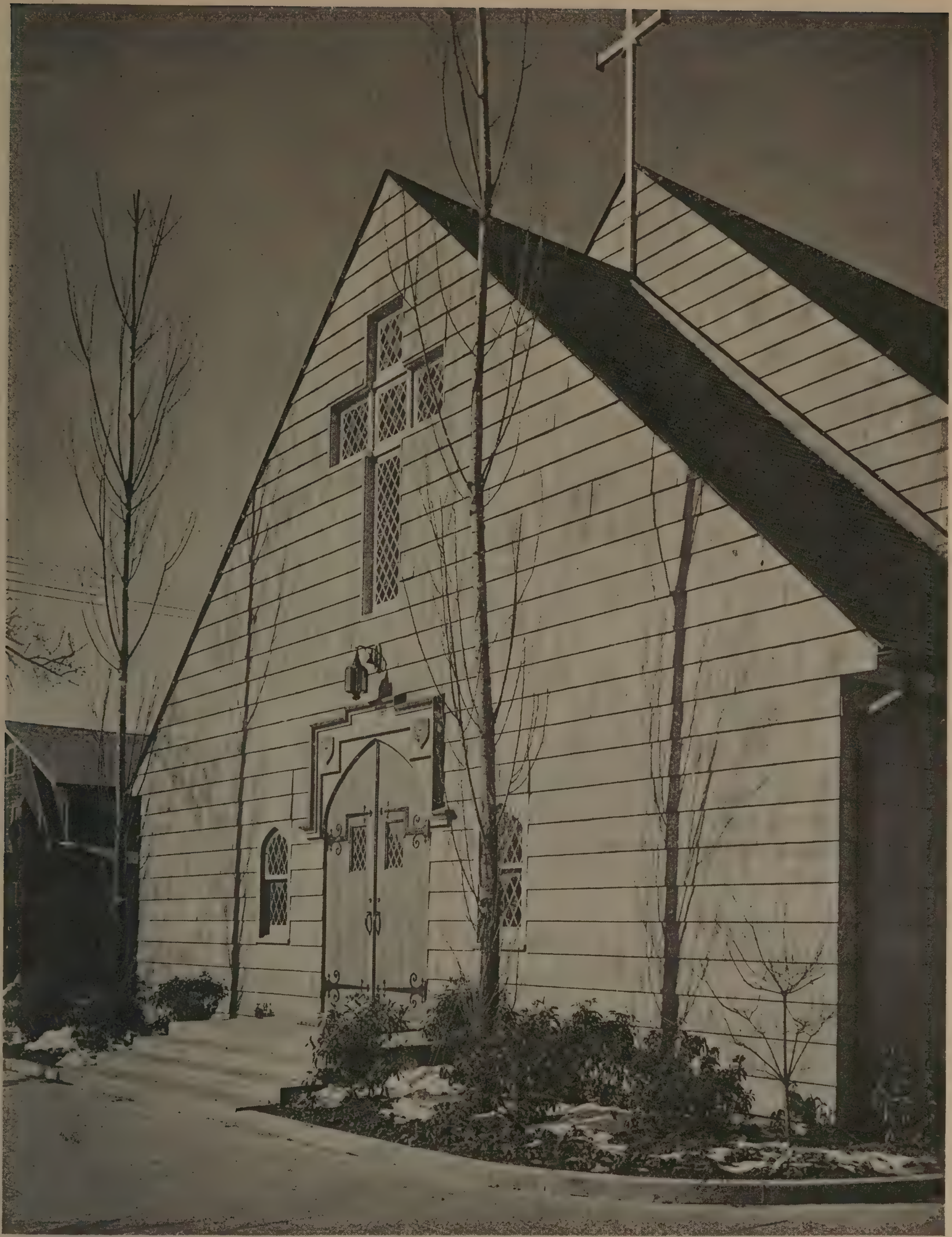


·FIRST·FLOOR·PLAN·

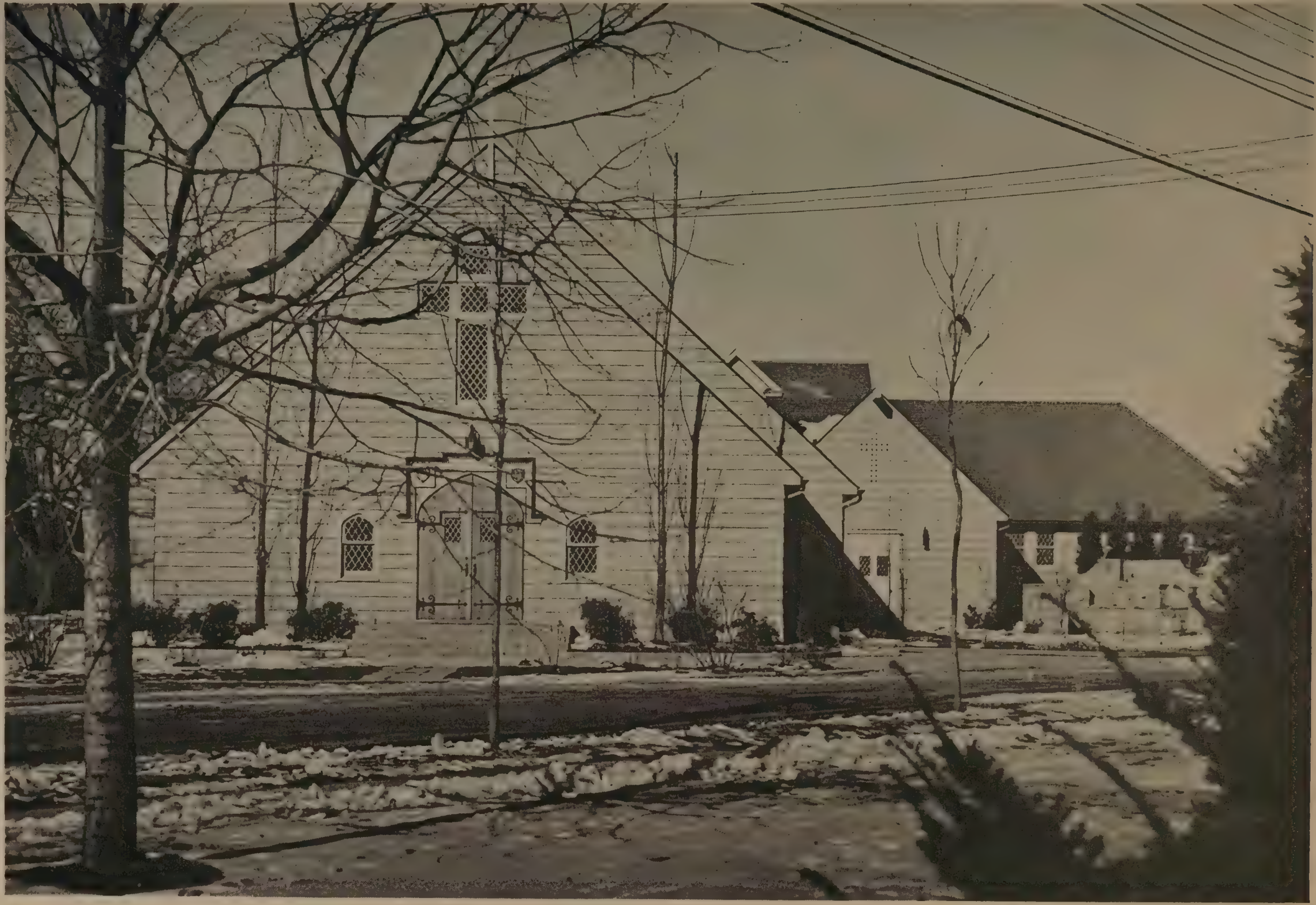
RESIDENCE OF PROF. PAUL FANCHER, CLINTON, N. Y.
Henry J. McGill & Talbot F. Hamlin, Architects.



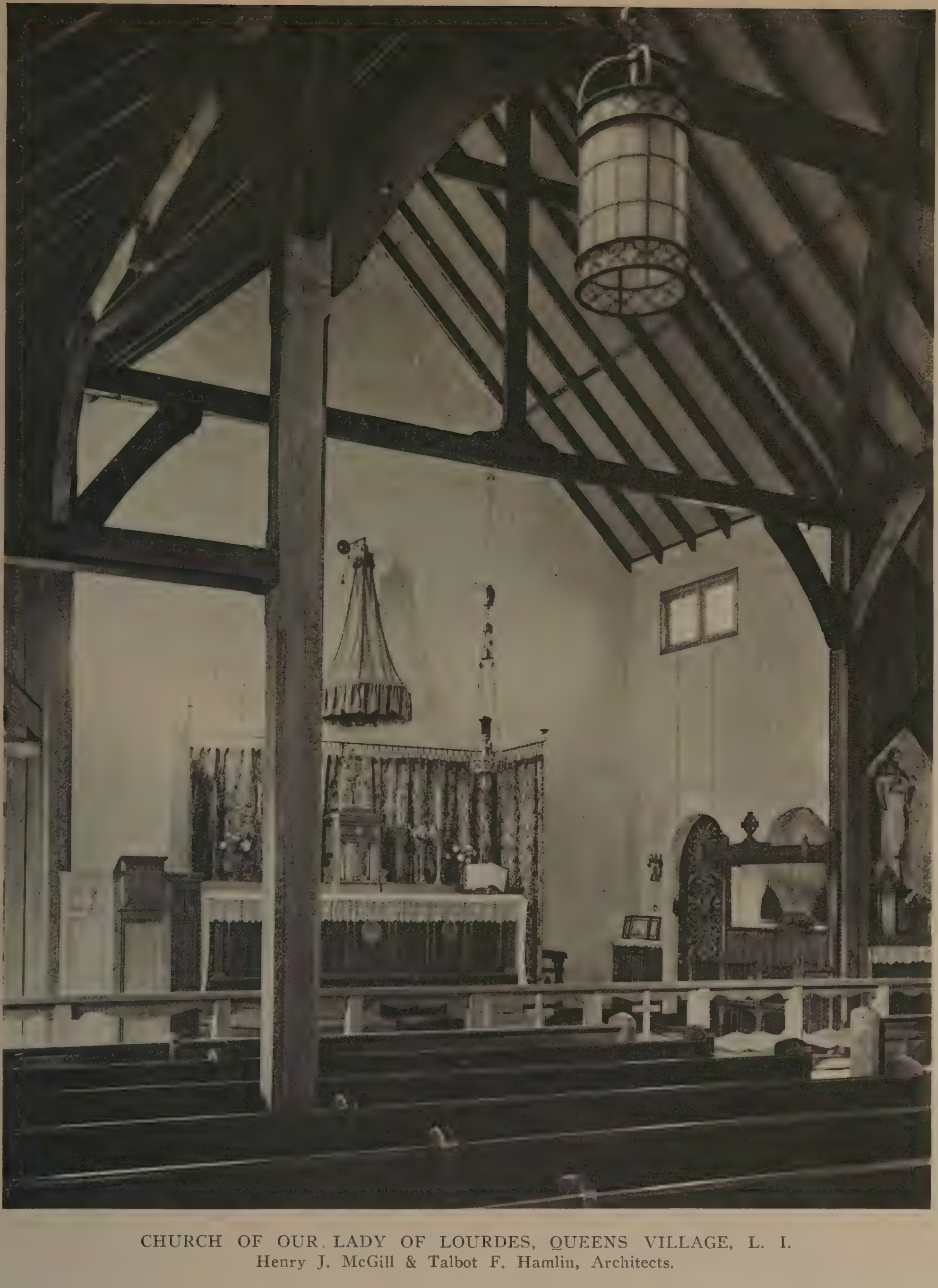
RESIDENCE OF PROF. PAUL FANCHER, CLINTON, N. Y.
Henry J. McGill & Talbot F. Hamlin, Architects.



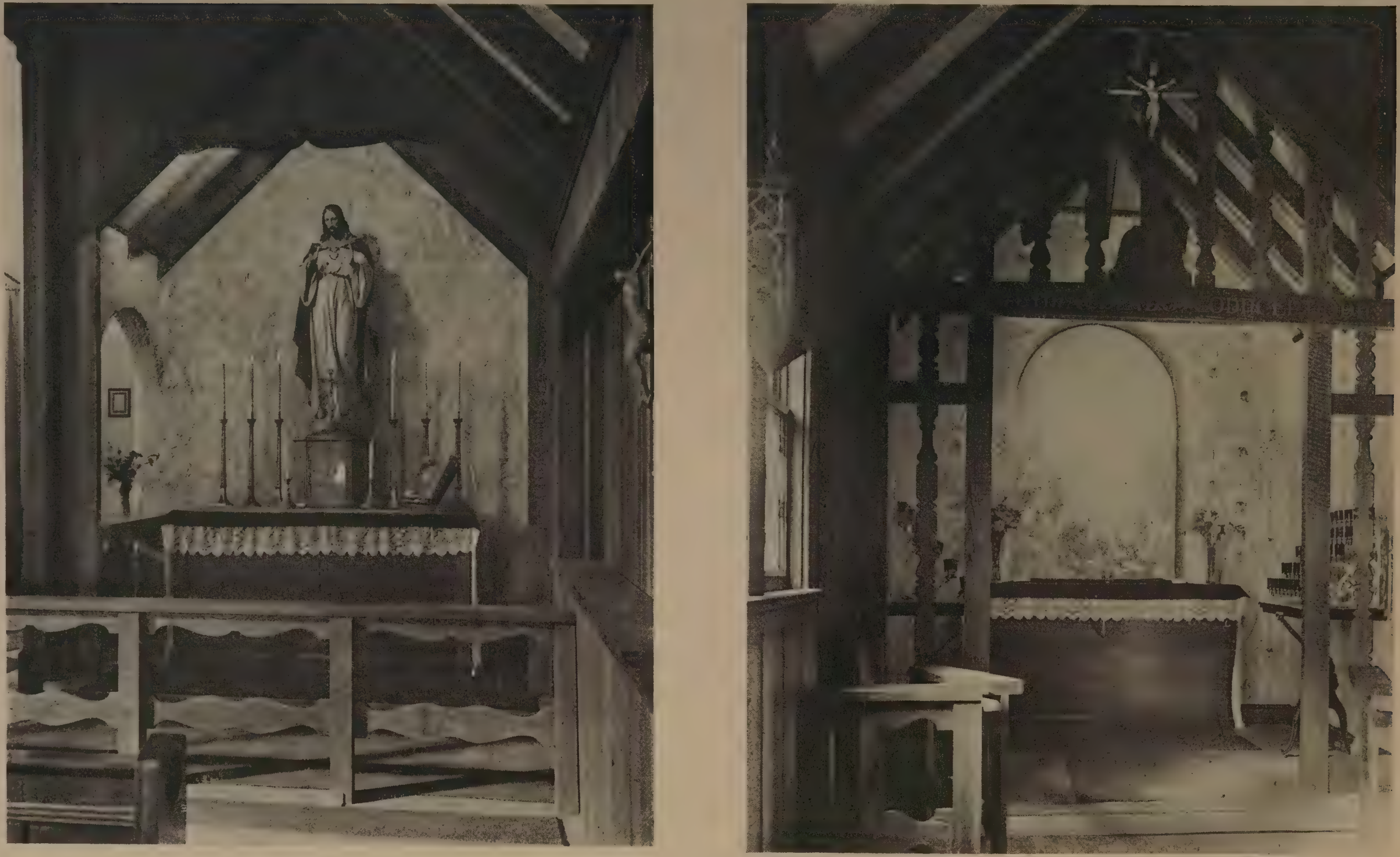
CHURCH OF OUR LADY OF LOURDES, QUEENS VILLAGE, L. I.
Henry J. McGill & Talbot F. Hamlin, Architects.



CHURCH OF OUR LADY OF LOURDES, QUEENS VILLAGE, L. I.
Henry J. McGill & Talbot F. Hamlin, Architects.



CHURCH OF OUR LADY OF LOURDES, QUEENS VILLAGE, L. I.
Henry J. McGill & Talbot F. Hamlin, Architects.



St. Joseph's Altar

Chapel of the Immaculate Conception

CHURCH OF OUR LADY OF LOURDES, QUEENS VILLAGE, L. I.
Henry J. McGill & Talbot F. Hamlin, Architects.

BOSTON DRY POINTS

By
Hubert G. Ripley

V. Copley Square

The names of Washington Allston, Gilbert Stuart and John Singleton Copley in the annals of painting; Horatio Greenough, Augustus Saint Gaudens, Frederick MacMonnies, and Bela Pratt in the chronicles of sculpture; William Rogers, Francis Walker and Phillips Brooks in the rôles of educators, are closely associated with Copley Square.

While the Square, in its present state, cannot be compared for purely aesthetic value with many less noted places, in other cities, there is a certain naive awkwardness that charms and interests the visitor, while filling the native with a sense of complacency. This is partly due to the feeling that it is, in a way, about the only civic center the city possesses, and perhaps more largely to the architectural monuments that enframe it.

Be that as it may, ever since our recollection and even at the present time, pilgrimages to Copley Square are frequent occurrences in the daily lives of students, architects, and all those seeking sustenance at the font of Helicon. Its trickle may be faint and its tintinnabulations as heard from afar, but the stream is crystalline.

Trinity Church is not surpassed by contemporaneous work in this country, and in outline and texture it attains a semblance of annosity. In a lesser degree, this is also true of the Public Library, which contains many valuable treasures for those suffering from aesthetic anorexy. The New Old South Church is a unique reminiscence of Venice, Sienna and Salisbury; while the bulbous Copley Plaza Hotel can hardly be called an improvement on the old Art Museum which it replaces. The Pierce Building marks an astonishing epoch in late XIXth Century Architecture, concerning which there are sundry joyous tales and a pathetic sequel.

When McKim, Mead & White's drawings for the Public Library were first exhibited in Boston about thirty-seven and a half years ago, they created a tremendous sensation. Eugene Létang, Professor of Architcture at the Massachusetts Institute of Technology, veteran of the Franco-Prussian war, and logist of the Prix de Rome, beloved of all who knew him, made a superb rendering in black and white of the principal front in Copley Square.

Létang was a master-draughtsman, if there ever was one. Some of his drawings hang now on the walls in the old Rogers Building—one in particular with a marvelous deep blue sky. "It took twenty graded washes to make that sky," Létang used to tell us, "A draughtsman should spare no labor to produce the perfect result."

He used to come back from lunch at Marliave's or Mieusset's about 3:30 in the afternoon, with Larry Mauran and Jud Wales, all three a bit foggy, nidorous with 1884 Macon, Hennessey's three star, and caporal, for the daily critique. With a soft pencil and a few thumb smudges, he would make tracing paper sketches of such loveliness that they revealed to the student undreamed beauties in his stodgy campanile or timid triumphal arch, and for the moment, lifted the veil and glimpsed the shining wings of the Pierides.

There were other noted draughtsmen in those days, some of them now high in the ranks of the profession, and they collaborated with McKim in producing a set of drawings for the proposed library that rivalled the copper plate etchings in Letarouilly. After these drawings were published, all Boston draughtsmen wanted to throw up their jobs and work for McKim, Mead and White. Many did so.

No building under construction in modern times ever had such superintendence. There was a constant stream of architects, draughtsmen and engineers who kept the operations under daily and hourly supervision. The students at Tech used to watch the workmen lay Guastavino tiles for hours on end, marvelling at the grace and delicacy of the egg shell domes that carried huge blocks of granite weighing many tons. When a section of the main cornice in plaster, ten or twelve feet long, was discovered one morning sparkling in the Spring sunshine, snowy white in the richness of its details, there was a near riot. Crowds gathered and discussed its ornaments, proportions and scale. *Tout* Boston was thrilled to the core. The arguments among the draughtsmen became so warm that we finally adjourned to the Victoria, where, to our joy, we found that Bock beer was in season. This genial beverage soon put every one in good humor and we decided to remain, so that each might have plenty of time to propound his thesis, express his appreciation, and fully air his views on art, time and space.

The Victoria, now sadly changed from its former prestige (it is at the present time a family hotel, with a near-cafeteria atmosphere in its dining room) was then a delightful place for quiet social gatherings. The little basement café (now converted into a flower shop, periodicals and needle work!) resembled the vaults of an old wine cellar. Such it was in fact, with fitting concomitants. It was noted for the excellence of its cuisine. Nowhere in town could one find a better filet mignon with mushrooms. Some oysters with a glass of sherry, the filet with a bottle of Chablis, followed by some Stilton cheese and a plate of thinly sliced bread and butter, with a glass of green Chartreuse for dessert, made a most satisfying repast.

For a number of years, the Victoria was always visited in conjunction with pilgrimages to Copley Square, even though the stay might be brief.

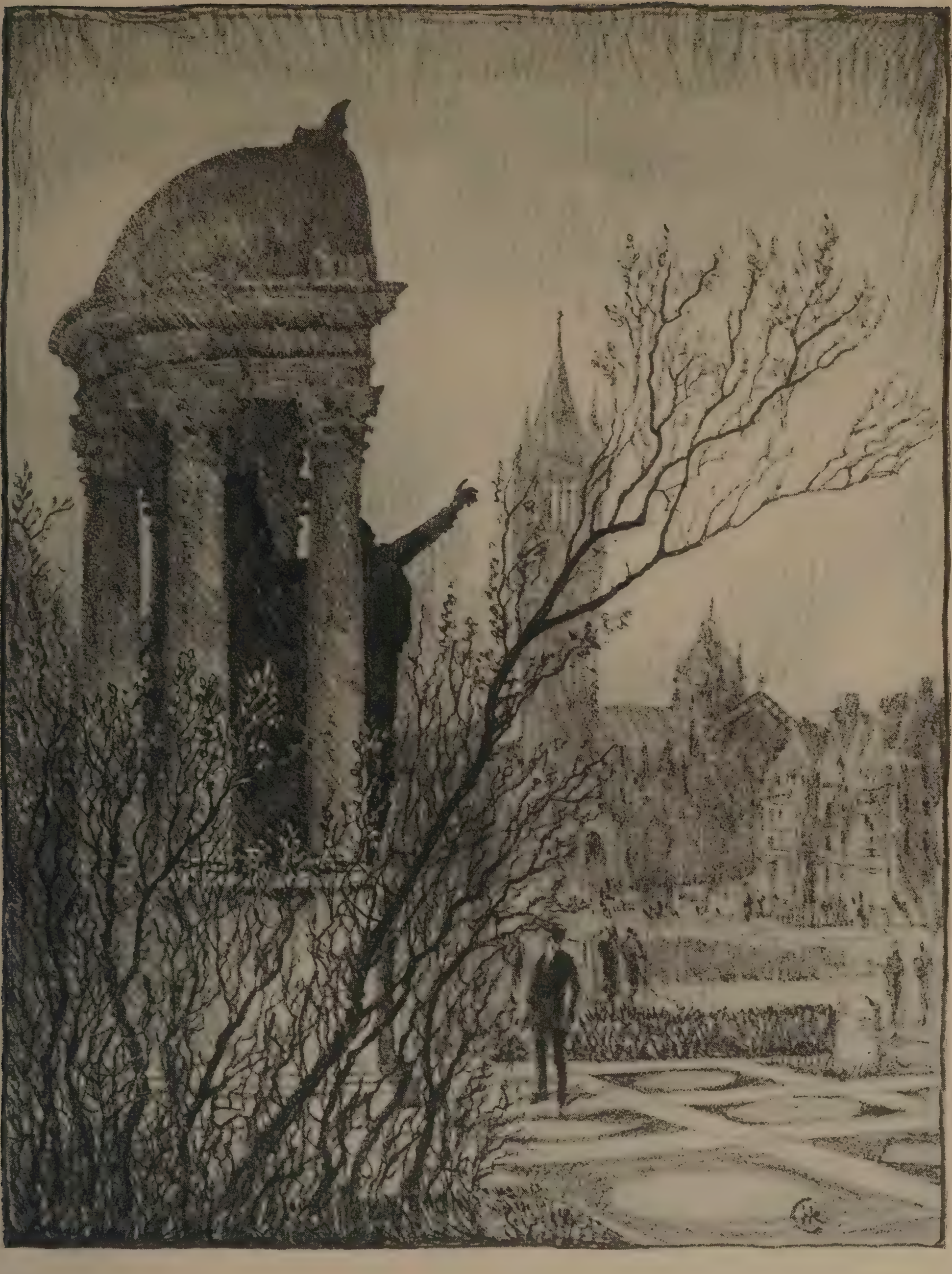
It was here that Henry Pennell, after his Rotch Travelling Scholarship days, taught us to sing "La Duchesse de Palma" and "Le Prisonnier de Nantes." Now he rides around in a motor car that looks like a Kranich and Bach grand piano on the outside and has cinnabar-green cushions and an electric cigar lighter on the inside.

A party from Peabody & Stearns' office would be arranged, usually on a Saturday afternoon, to view the art works in Copley Square. Frequently the party adjourned to the Victoria for relaxation and refreshment. Often men from the other offices would be found there and a pleasant evening was assured for earnest seekers after truth and beauty. In this way a spirit of geniality between the various offices was cultivated and many things of value were mutually disseminated.

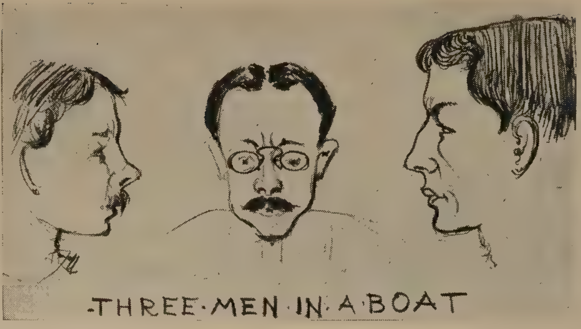
A little incident told at one of these meetings helped afterwards to enliven the tedium of another office.

The Gordon Allen mentioned below is now a grave and sedate architect of established practice in Boston, honored with high office in the Boston Chapter of the A. I. A., and with hair slightly gray above the temples. Mr. Allen is the only American architect who has had kings, queens, princesses and princes numbered among his clients. His drawings for a villa for the King of Greece received a whole broadside in the sacred Boston Transcript. He is the father of a family and lives in Louisburg Square, one of the oldest and most aristocratic neighborhoods on Beacon Hill.

Gurdon Parker was formerly a famous football player on the Harvard Team in the days when the only College that used to win over Harvard was Yale, once in



VIEW IN COPLEY SQUARE SHOWING THE PHILLIPS BROOKS MONUMENT
NEW "OLD SOUTH" IN THE DISTANCE
Drawing by Hubert G. Ripley



Reading from left to right—Eddie Maher, I. Howland Jones, Maurice Biscoe. All three were "fired" the same day the news came that Carrère and Hastings got the Senate and House Office Buildings in Washington.

a while. We were thrilled the time Gurdon took us to see a minor game, Dartmouth, as we remember it, and explained the plays to us before they happened. We loaned him our copy of "Les Contes Drolatiques," Vol. I, and shortly afterwards Gurdon went to New York to work for Trowbridge and Livingston or Ackerman and Ross (we never remembered which and so couldn't write him) and failed to return our book. That's why we've never read the first part of "La Belle Impéria," "La Mye du Roy" and "La Pucelle de Thilhouze." Some day we hope to meet Gurdon once more and remind him.

The incident referred to is the following: —

One noon Gordon Allen and Gurdon Parker were strolling around T Wharf. Spring was in the air and the harbor's edge the nearest approach to the "great open spaces" within easy reach of the office without unduly expanding the lunch hour. They found a live sea crab about the size of a dinner plate on the planking near a fishing schooner. They had been lunching at the Café de la Bourse, splitting a bottle of ordinaire, and for dessert, each a pony of the café's old 1847 cognac served in great goblets the size of weiss-beer glasses, so that the bouquet of that noble distillation might be adequately savored.

They returned to the office with the slimy black crustacean, it appealing to their fancy as possessing great possibilities. Gordon put the crab in the drawer of the table where Willie Johnson worked, so that when Willie reached in shortly afterwards for his Carnegie Handbook—Willie had become a real draughtsman by that time and was proud of his ability to figure out the load (evenly distributed) on a 12-in. 31.5 lb. beam supported at both ends with a span of 15 feet—he swore a great oath and flung the poor fish to the floor. Gurdon picked it up and hastily tossed it into the cupboard under the sink just in time to escape the eagle eye of John Stearns who gave Willie a hard look as he passed through the room. There was no further talk of crabs that afternoon as the entire office was in a great stew finishing the competition drawings for the Pennsylvania State Capitol which ,as everybody knows, became a "cause célèbre" before it was settled.

The next day the incident was forgotten, and the crab passed from the memory of the office for a week or more until John Stearns, whose scent was very keen, happening at the time to be standing near the sink, said, "Brooks!" Benny jumped. "Brooks, you'd better get a plumber right away. There is something the matter with the plumbing. Have him look at the sink trap."

Benny rushed out for a plumber and as soon as John left the room Gurdon made a dash for the sink, picked up the mortified crab, wrapped it in a piece of tracing paper, and tossed it out the window, where it fell with a great splash in the middle of State Street. When the plumber presently arrived, he examined carefully around and under the sink, tested the trap, and though acutely aware of the symptoms, could discover nothing amiss. Easy-going and unsuspicious as ever was—almost to a fault one might say—John couldn't help feeling that Willie knew more about the matter than appeared on the surface, which, in truth, he did.

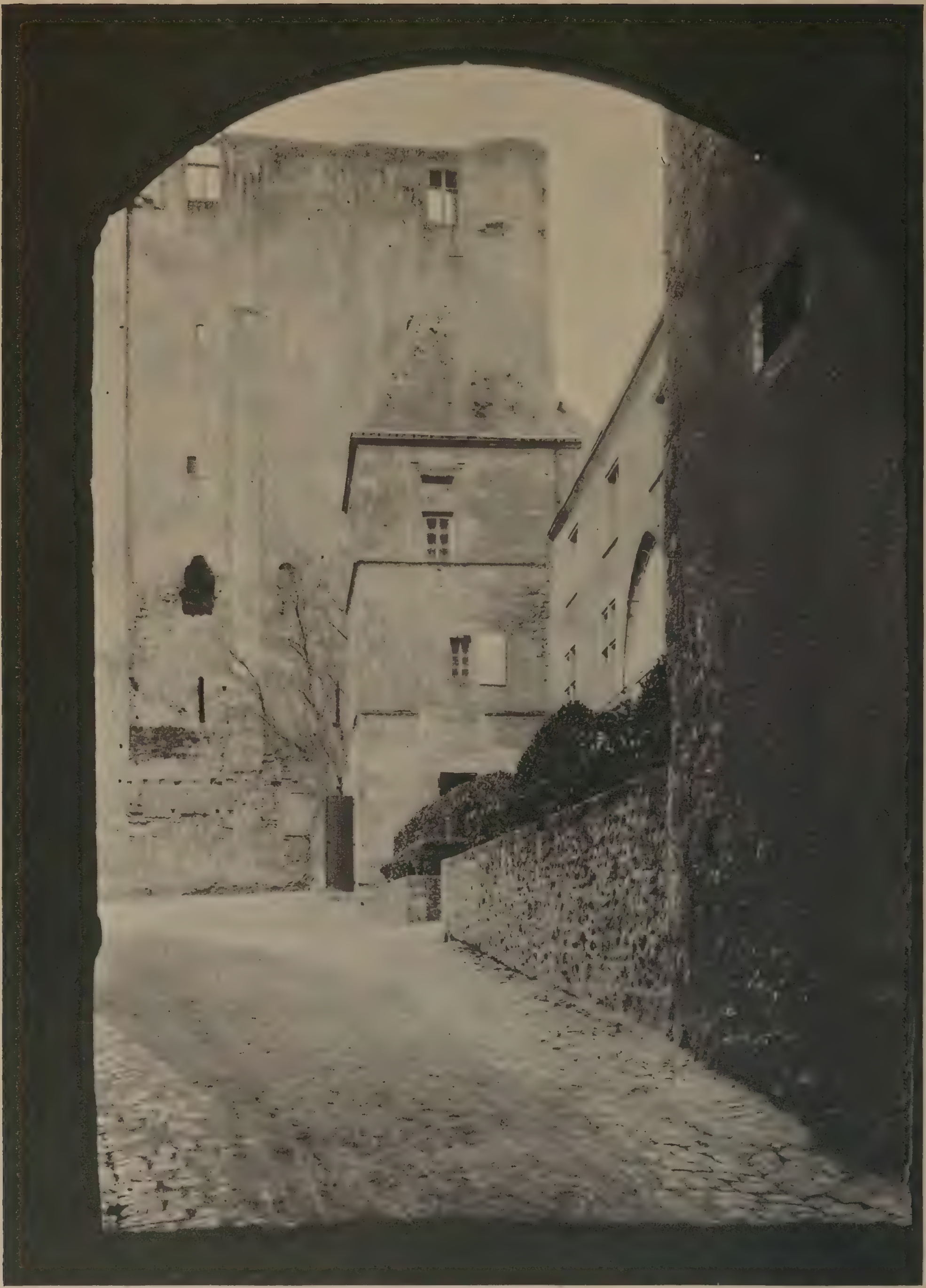
Copley Square is enriched with sculpture, notably in the porch of Trinity, modelled on that of St. Trophime, enlarged and modernized. Charles Coolidge is largely responsible for the completion of the exterior which accords with Richardson's original design. In conception and execution, it could hardly be improved.

The sculptures of the Public Library are striking and vigorous. While some might cavil at Bela Pratt's massive bronze figures either side the main entrance, half submerged in the granite blocks that McKim intended as pedestals for standing figures (which, if carried out in accordance with that intention, would have added greatly to the scale of the façade), still there is great dignity and boldness to their outline. Eddie Maher, for whose opinion we have great respect, admires them immensely, perhaps because he was a great friend of Pratt's, and anything approved by Eddie usually has merit.

In the grass plot before Trinity's North Transept stands Saint Gaudens' Phillips Brooks monument. The pedestal, platform, and niche are by McKim, Mead and White. There is possibly less of an anachronism between Wiligelmus and Desiderio da Settignano, than exists between Cullum Hall and the Riding Academy at West Point, not that the point is important, still, opinion is divided as to the appropriateness of the Brooks Monument. Pete Richmond, for whose opinion we have also a high regard, says it's unquestionably the finest monument in Boston, and we are inclined strongly toward his view.

What, after all, could the artists have done that would have been better? It was undoubtedly a difficult problem, and the result shows an earnest and scholarly treatment. It is a work of great beauty.

WILLIE JOHNSON IN HIS BANTAM DAYS



The Keep
CHÂTEAU DE DUNOIS, BEAUGENCY, FRANCE

The FARMSTEADS *and* SMALL MANORS OF FRANCE

By

Harold Donaldson Eberlein, Roger Wearne Ramsdell and Leigh Hill French, Jr

VI. Château de Dunois, Beaugency

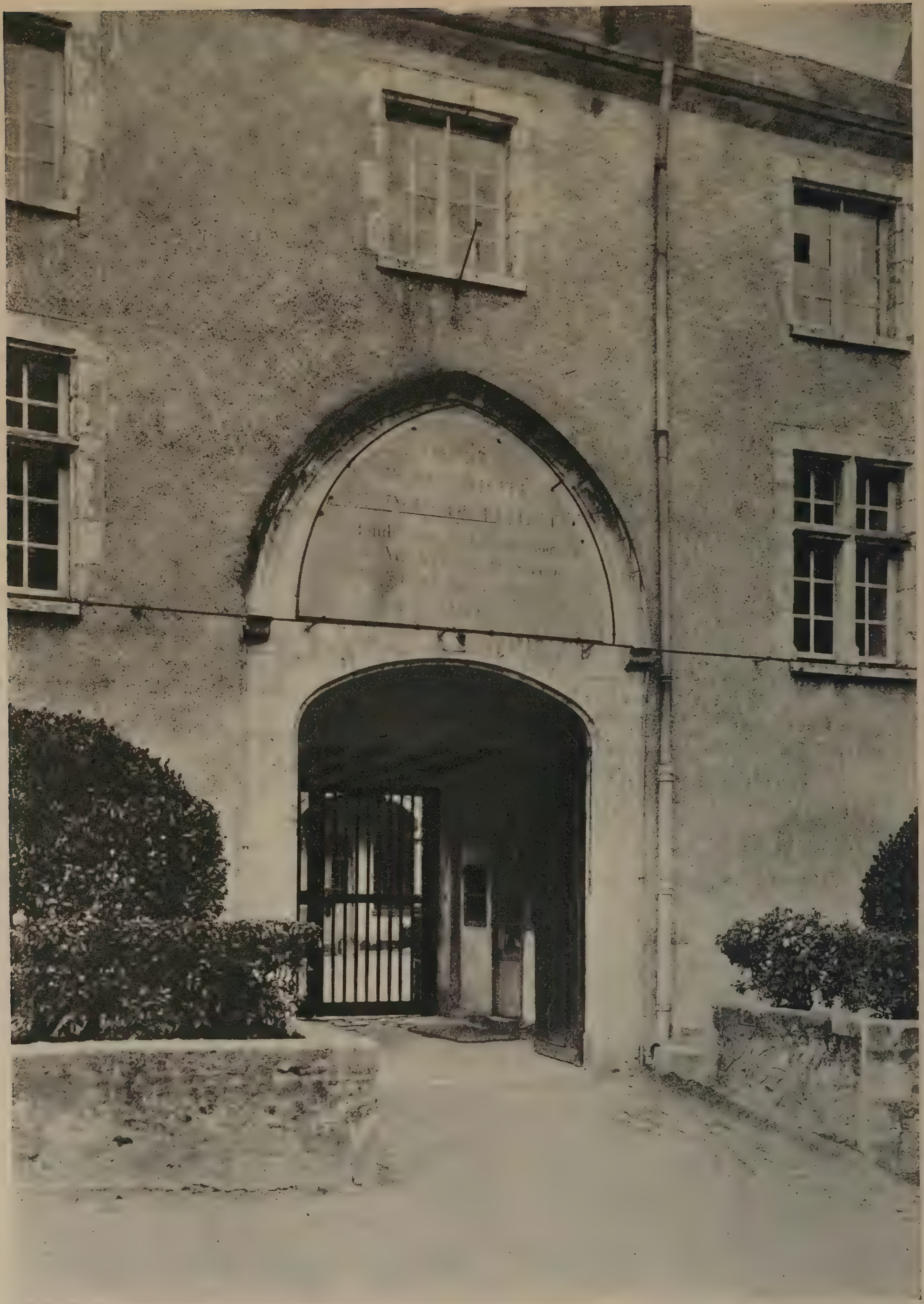
One of the engaging Renaissance structures of the town of Beaugency has already been presented in this series—the Maison de Dunois, which now does duty as the Hospice Civile. Another Beaugency monument of great architectural charm and interest is the old castle called the Château de Dunois, a building now utilized as a workhouse for the whole Department. This circumstance explains the somewhat unsatisfactory character of the illustrations, as existing conditions, in certain cases, precluded the possibility of making either photographs or measurements, while in others obstructions that could not be moved had to be photographed along with the subjects it was desired to present as, for example, the fifteenth century fireplace (page 478) in front of which were long deal tables at which the inmates were busily engaged in making rush mats.

The Château de Dunois is neither a farmstead nor a small manor. Nevertheless, it embodies so many features of suggestive value that it seems fitting to present it in company with other examples of a more purely domestic quality, particularly as not a few of the items entering into its varied composition are readily susceptible of adaptation and incorporation in work based on the robust manner typified in the dwellings more peculiarly within our proper sphere.

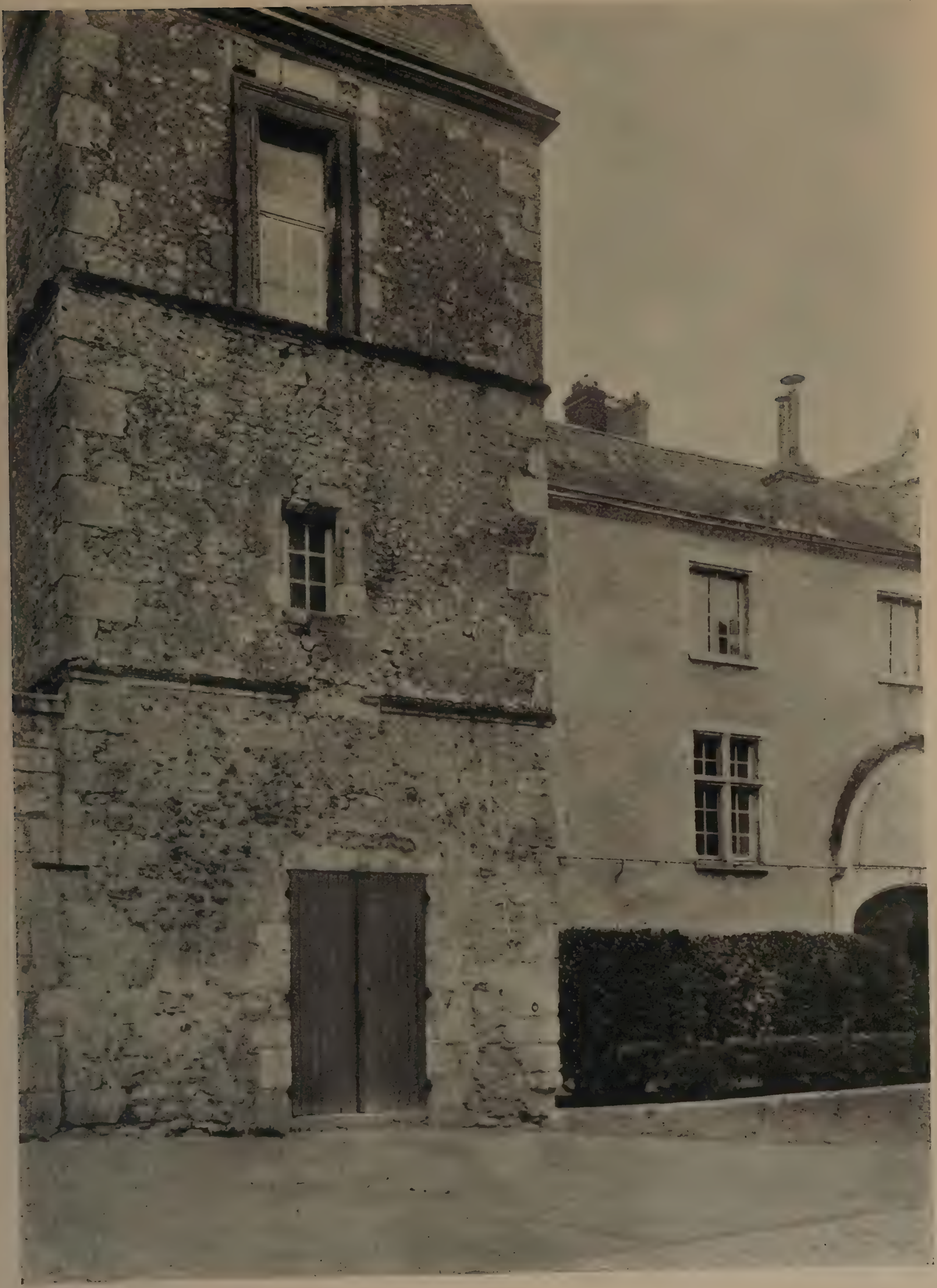
The carved fireplace of limestone in one of the great chambers on the first floor is an admirable specimen of rich but restrained late fifteenth century design when the Gothic influence was just perceptibly beginning to yield place to the newer Classic mode derived from Italy. While the half-tone illustration conveys a semblance of its environment, the measured drawing gives the data requisite for reproduction or adaptation.

Barring a few places where the walls are faced with carefully dressed limestone ashlar, they are composed of limestone rubble with stones of exceedingly varied size and present a peculiarly agreeable texture. Where the walls are of rubble the quoins are roughly squared blocks of limestone of various widths, but the moulded string courses and window sills and architraves are chiselled with scrupulous care as are also the dentilled cornices that appear at one or two places as later additions. The roofs are of small slates that afford an infinitely more flexible texture than slates of larger size.

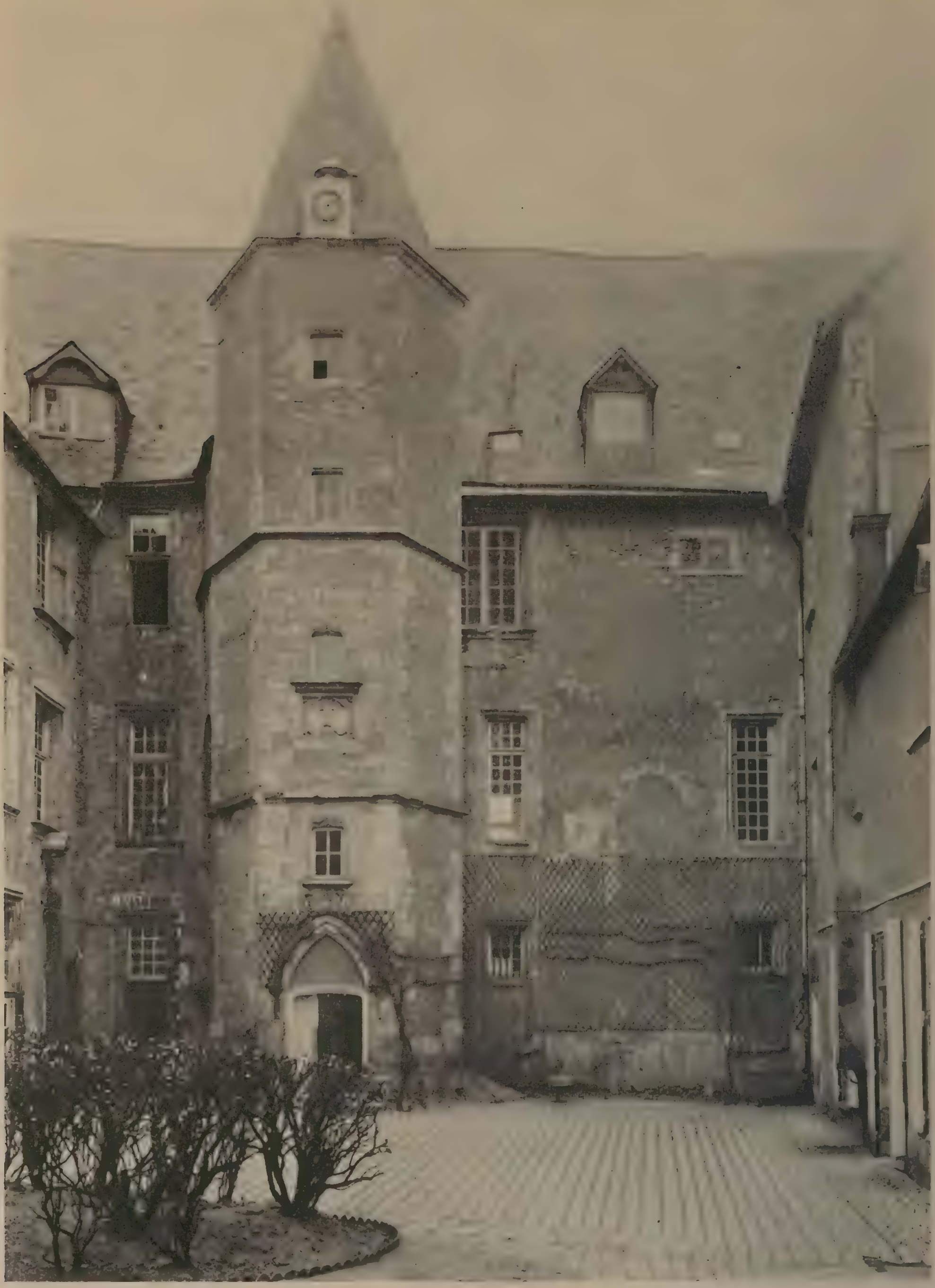
The design of many of the windows is especially good and even though most of them have been ruthlessly mutilated, enough remains to supply serviceable inspiration. None of the old glazing, of course, is left. Nevertheless, much of the present glazing is distinctly good and deserves more than merely a passing glance. In the courtyard the arcade (page 482) is obviously of far later date than its surroundings, but the courtyard composition, taken as a whole, contains features meriting notice. Altogether it is a building that, once seen, lodges firmly in the memory and, from time to time bits of it spring vividly before the mind's



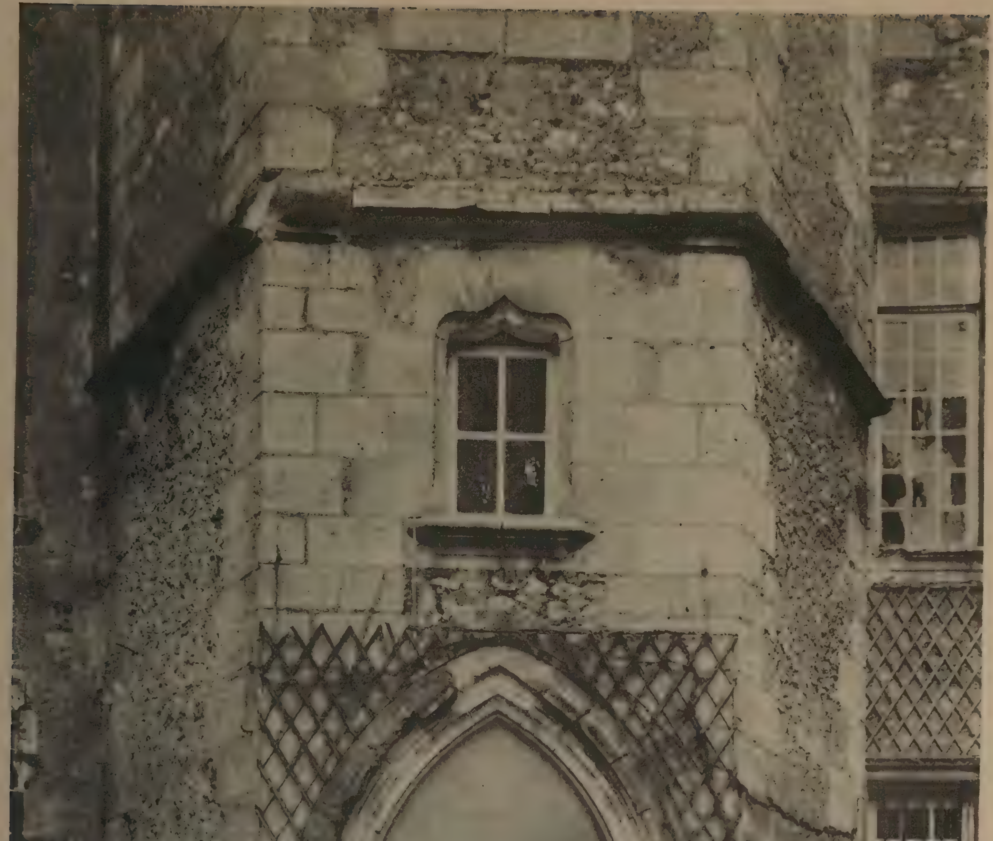
Gateway to Courtyard
CHÂTEAU DE DUNOIS, BEAUGENCY, FRANCE



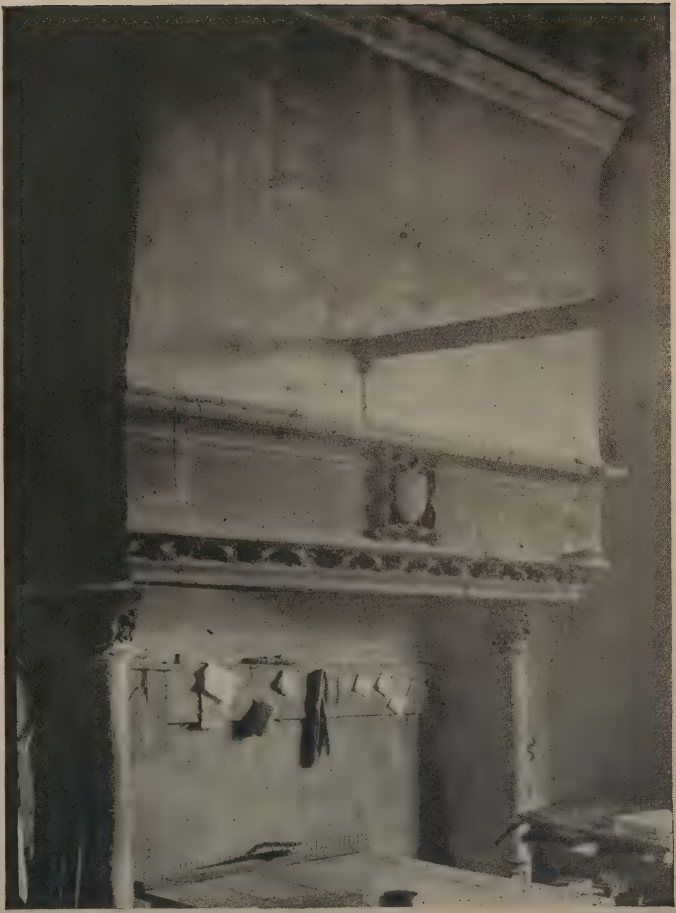
Old Tower by the Keep
CHÂTEAU DE DUNOIS, BEAUGENCY, FRANCE

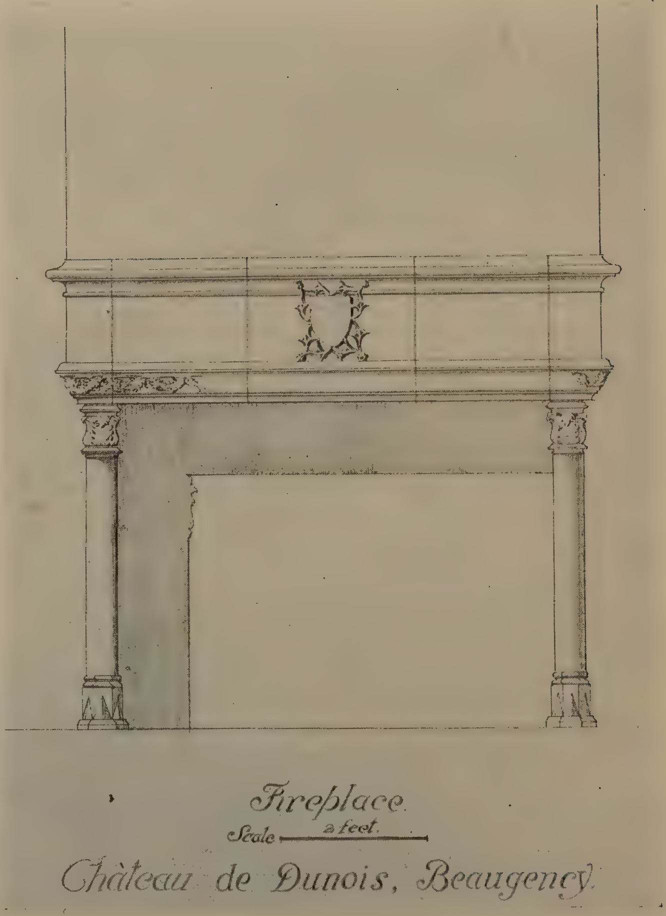


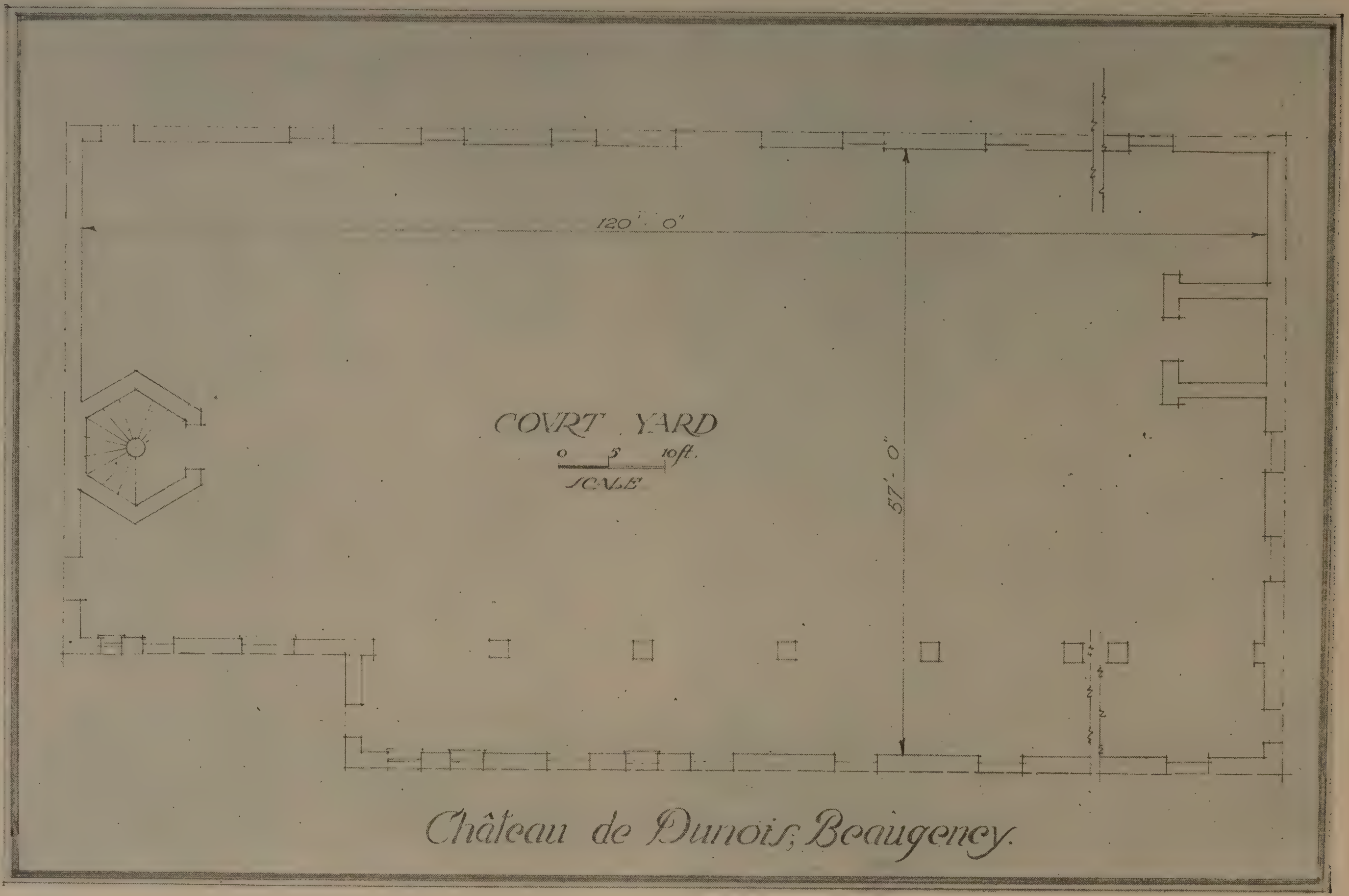
Stair Tower in Courtyard
CHATEAU DE DUNOIS, BEAUGENCY, FRANCE



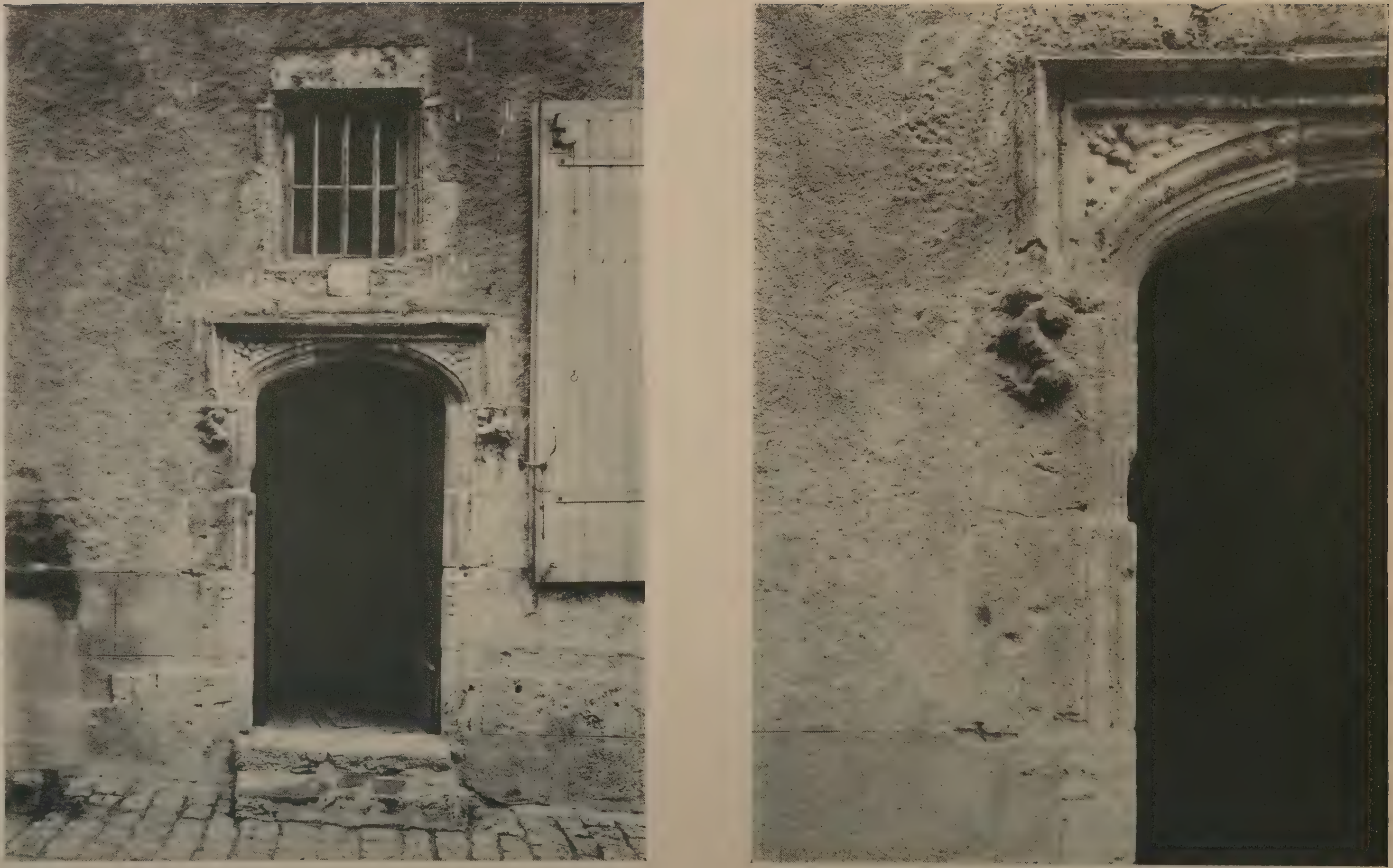
Door of Stair Tower
CHÂTEAU DE DUNOIS, BEAUGENCY, FRANCE




Fireplace.
Scale 2 feet.
Château de Dunois, Beaugency.



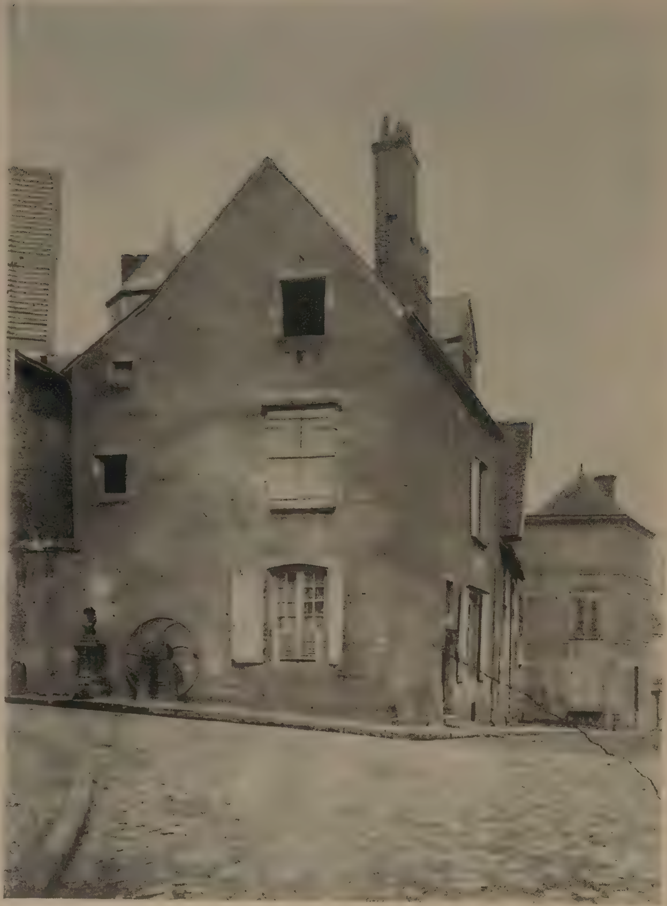
Château de Dunois, Beaugency.



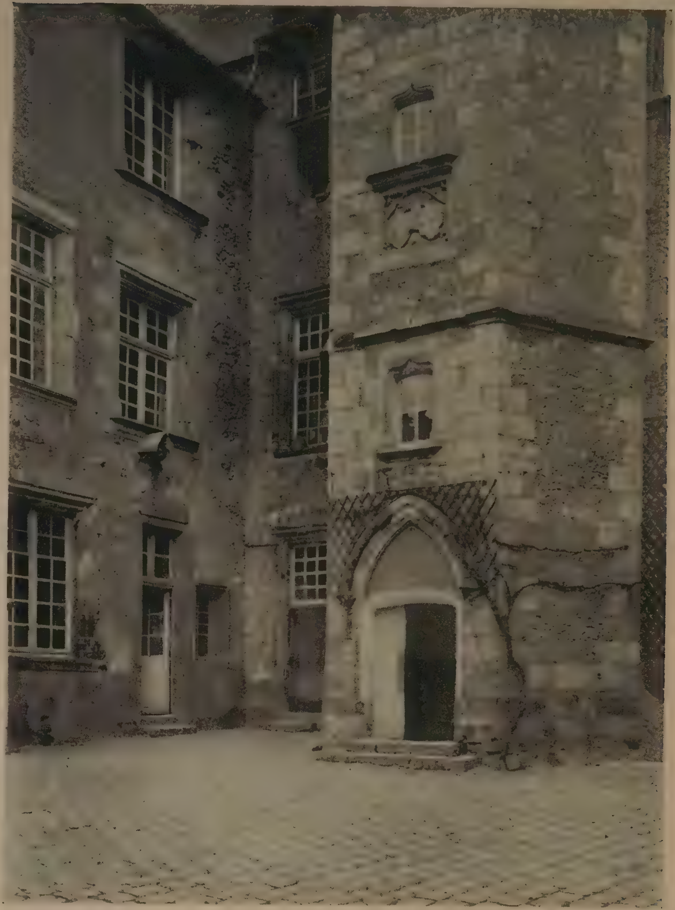
Doorway

Detail of Doorway

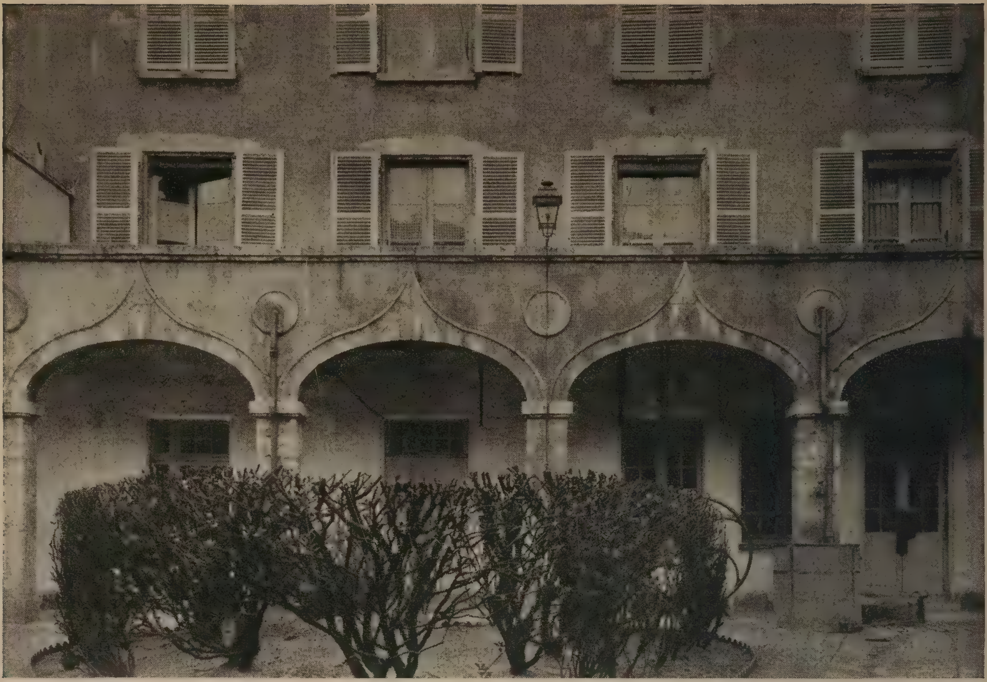
THE GOTHIC DOORWAY OF A SMALL HOUSE IN BEAUGENCY



A SMALL HOUSE IN BEAUGENCY WITH GOTHIC DOORWAY



DETAIL OF STAIR TOWER, CHÂTEAU DE DUNOIS, BEAUGENCY



Arcade in Courtyard
CHÂTEAU DE DUNOIS, BEAUGENCY, FRANCE

eye carrying their burden of useful recollection.

Pages 480 and 481 contain details drawn from humbler domestic examples of buildings in the neighborhood of the Château de Dunois. These have been included here as it is thought they have a direct application that can be turned to good purpose in work of an intimate character.

Note: With regard to the measured drawings shown in this article, the overall measurements of the fireplace are correct; many of the others are accurate, but some of them, including some of the courtyard measurements, are purely conjectural. This is due to the fact that the authors were ousted by an irate superintendent who first gave them permission to measure and later repented his decision because he wanted his dinner.

EARLY AMERICAN ARCHITECTURE
and the ALLIED ARTS.—A Bibliography

By
Richard J. Bach

VIII. PERIODICALS

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American Institute of Architects: Committee on reservation of Historic Monuments and Scenic Beauties. Annual reports at conventions. Unpublished, but available, when printed, by addressing E. C. Kemper, Executive Secretary, The American Institute of Architects. The Octagon, Washington, D. C.

American Scenic and Historic Preservation Society. Annual reports and occasional publications. Reports contain statements regarding status of houses in the care of the Society. Address Edward Hagaman Hall, Secretary, 154 Nassau Street, New York City.

Archaeological Institute of America: Committee on Colonial and National Art. Occasional publications. Address: Professor Fiske Kimball, Pennsylvania Museum, Philadelphia, Pa.

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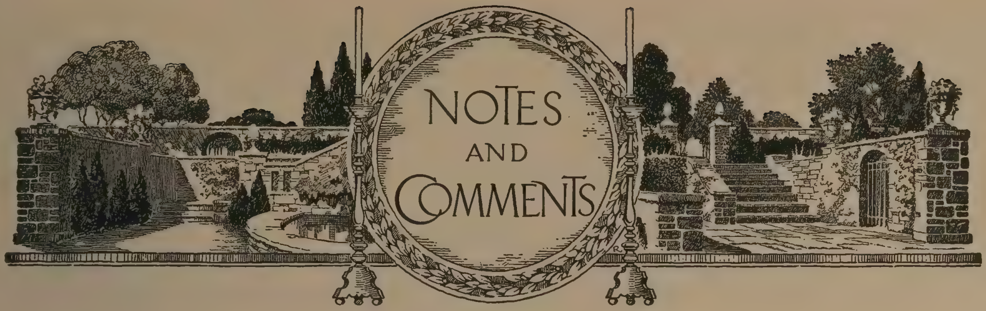
(*To be continued in the June issue*)



NOTES AND COMMENTS

Architectural Counterpoint

During the past winter the Metropolitan Opera House Company in New York has given many performances of a ballet entitled Sky-Scrapers and composed by an American, Mr. John Alden Carpenter. The writer of this article knows nothing about music and is wholly incompetent to pass any opinion on Sky-Scrapers as a musical composition which other people would have any reason to take seriously. But he found the music of the ballet, the dancing and the stage settings by Mr. Robert Edmond Jones deeply moving and extremely suggestive; and whatever place they may occupy in the history of American music, the composition and production of this work is a fact of great importance not only for American music but also for American architecture in relation to contemporary American life. Mr. Carpenter's ballet is the first serious attempt to explore the human implications and reverberations of the sky-scraper.

There is an obvious analogy between architecture and music which for centuries has counted as one of the commonplaces of aesthetic criticism. Both arts are less representative and more a matter of pure form than are painting and sculpture, and the language of both is more remote from ordinary experience and arouses vaguer and more voluminous emotional responses. On the other hand architecture and music are in certain respects sharply distinguished. Architecture occupies a more definite practical relationship to life than music and is to a greater extent the expression of articulate economic and social needs. Finally the most elaborate and technically interesting musical compositions have been written in modern times whereas the consummate buildings originated with the religious faiths of classic Greece and mediaeval France.

But apart from the emotional and technical kinship between the two arts, there has also been a close relationship between the kind of music which was the natural expression of the life which was lived in certain buildings and the buildings themselves. The sacred chants of the Catholic Church were emotionally representations of the religious worship which was carried on in the cathedrals during the ages of faith. There is a similarly close analogy between the architecture of modern Protestant churches and the choir music and the singing of hymns by the congregations which takes place in those edifices. It would not, we think, be straining the point to discover similar analogies between the sentimental ditties which used to be sung in the homes of British and American merchants of the Victorian period and the architectural scenery with which those gentlemen liked to be surrounded or between a Negro spiritual and the windowless and cheerless cabins in which Negroes live throughout the southern countryside.

Obviously the life which the army of stenographers and clerks who march to the skyscrapers every day live in their offices has not as yet given birth to any music. The hymns and chants which are running in their heads consist for the most part of jazz, and the rhythm of jazz is obviously a very different thing from the vast and mysterious rhythm of a thirty-story office building. In fact, it is so different that the contrast is probably as significant as the kinship was in the examples of the preceding paragraph.

Mr. Carpenter does not invent any music for the life which is lived in sky-scrapers. But he does try to give a musical rendering of the grim absorbing labor which goes into their construction, and he finds the tension produced by this kind of work so pre-occupying that when they are released the inhabitants of the sky-scrapers fairly rush for relief to jazz dancing. His ballet is built upon the contrast between the monstrous blast of energy which is congealed into the skyscraper and the contortions of the manikins who seek in syncopated dancing some relief from the strains and stresses of the life which they lead during business hours under the artificial light and the massive shadows of their towers.

Beneath the contrast there may well be deeper kinship. The sky-scraper and jazz are probably the expression of instability rather than stability. To be colossal and yet to be restless: this in the combination which makes the sky-scraper as significant and perhaps so ominous a fact in American life. If there is anything in Mr. Carpenter's interpretation, the relation of jazz to the sky-scraper would be similar to the relation between the song of the troubadour and the tower of a mediaeval castle. The mediaeval knight lived restlessly and dangerously and he built a fortified tower because he needed insurance. During his hours of comparative relaxation he liked to have rhythmic fairy tales sung to him which idealized and dramatized his own life. The inhabitants of our contemporary American towers have less to fear than a mediaeval castellan, but like him they are climbers and they have much, as they think, to hope for. It is their expectations which make them restless, and whether in the long run the expectations of these dancing children will be fulfilled will depend upon the endurance of the sky-scraper. The sky-scraper is the symbol of our climbing American society which seeks eminence, but eminence from the point of view of this world; and its footing in the high regions which it has already reached is far from secure. Millions of little climbers who have been born of this aspiring social impulse are dancing in the glare and in the shadows at the monster's feet. But they have no idea how long it will be possible or profitable to climb. Neither have I.

Herbert Croly

Architectural Studies: St. Peter's
A New Etching by Walcot

The Basilica of San Pietro in Vaticano, or as we more familiarly know it, St. Peter's at Rome, is a study in scale, a problem in magnitudes, quite apart from the independent significance of the actual architectural expression the building embodies. Every visitor, every student, is perplexed by more than a passing suspicion of disillusion, provoked not so much by expectations unrealized as by what would appear to be a definite frustration of normal focus and the whole capacity to gauge.

In an unpublished diary for the year 1820 recently in the possession of the writer, Ambrose Poynter, father of the English painter, the late Sir Edward Poynter, gives an architect's testimony to the illusiveness of the reality behind all the spectacular grandeur of St. Peter's. "The observation is perfectly true," he records, "that it appears much smaller than it really is. The usual manner of accounting for it, that it is all in harmony, and therefore no part can appear colossal in proportion to another, is not founded, because the front, in which all harmony, beauty and proportion are set at defiance, gives as little idea of its real size as the interior. The fact appears to be, that the eye being totally unaccustomed to such gigantic proportions, is unable to estimate them properly. I have observed precisely the same effect in other places, particularly the Baths of Diocletian. The colonnade in front of St. Peter's produces as little effect in proportion to its magnitude as the rest."

There are extreme points, akin to the two ends of a spectrum, in any scale, beyond which it becomes indeterminate and where judgment and perception must become uncertain or confused. It is not, indeed, through any perfection of harmony that immensity of scale in a composition is compromised, but because the harmony actually felt is not the full harmony present.

True appreciation of St. Peter's demands, therefore, a subtle discrimination which makes it no easy building to understand. The essence of its architecture is quite lost to any superficial view, for it is a building to be fathomed only by an instinct for architectural form, not by a cursory acquaintance with styles and types.

Architecture of so complex a character must ever engage the attention of architectural critics. John Belcher, the eminent English architect, whose "Essentials in Architecture" is a well-nigh perfect breviary of the art, saw in St. Peter's "a strong unison composition in double octaves without any of the relative smaller divisions of sound." But there is no more acute criticism than Russell Sturgis's:

"St. Peter's cannot be judged in a morning nor qualified in a paragraph. There is in it the work of the masters of the Risorgimento in its very highest flight, and there is, *more visible,* the work of the artists of the Decadenza—of the better and the worse men, of the greater and the more ignoble epochs. A building so vast and of such prodigious variety can only be judged as a landscape can be judged; its details taking shape only after hours of patient looking, and that with a practised eye. . . . As we get to know it we find that the colossal order and the rest of the clumsy adornment within and without are mere excrescences, hardly affecting the massive pile."*

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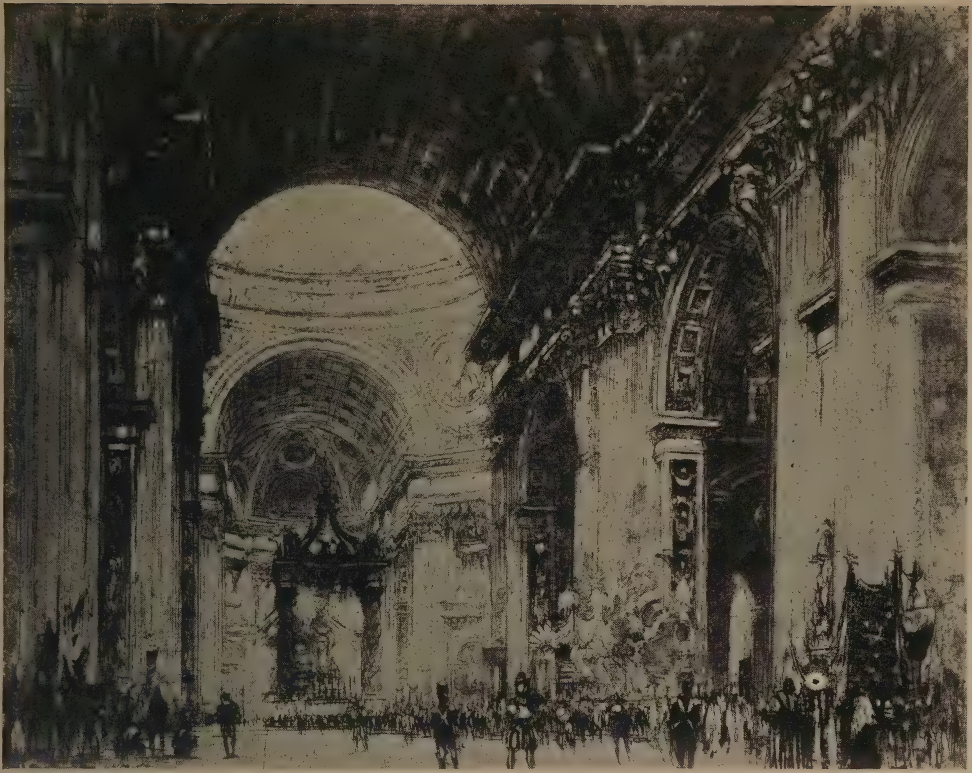
*"How to Judge Architecture," 1904.



ETCHING "THE MAJESTY OF THE CHURCH" (ST. PETER'S)
By William Walcot (1925)

The complexity of St. Peter's is a corollary of its protracted building. Not the least notable fact of Wren's St. Paul's is its commencement and completion by him; St. Peter's took in all a century and a half to construct, the growing fabric being successively handled by some eight or nine architects. The whole period covered significant and disconcerting developments in all the arts, and the completed structure is the outcome of many architectural vicissitudes, of conflicting tendencies, of contending aims and interests. The greatness of the final achievement we call Michael Angelo's lies in the autocratic spirit in which a supreme genius overruled every would-be innovator and, in the face of a multitude of schemes, boldly reverted to, and all but consummated, the original great conception of Bramante. "The dome of the Pantheon on the top of the Basilica of Constantine": that is the essence of Bramante's inspiration; and the Michael-Angelesque in St. Peter's that lies beneath all its theatricality, that remains in the end unaffected by the restlessness and the tension of the *Baroque,* is in truth a perfect fusion of an original simplicity of spirit with the transfiguring reinforcement of a maturer mind. Only in concentrating on the beautiful simplicity of Bramante's plan, only in developing that, could be conceived the unsurpassed culmination of a great architectural creation that is realized by Michael Angelo's dome.

With St. Peter's the dome is the cathedral, despite the ultimate audacious enlargement which is a standing confession of indifference to the genius of a supreme architect, a gross violation of an inspired aim at unity through which the plan becomes a conflict between a Greek and a Latin cross suggesting one great unit of some still uncompleted plan rather than the self-contained completeness so beautifully exemplified in the plans of the great Gothic cathedrals. The ground-plan of St. Peter's does actually convey some sense of the colossal, because in a plan actual reality is not involved.

Michael Angelo's dome is a dome *par excellence,* a dome of intrinsic architectonic nature. When all is said and done, Wren's famous dome, whatever its aesthetic qualities, is largely a carpenter's dome; the crowning glory of St. Peter's is from beginning to end, within and without, an architect's handling of solid masonry. It is not a triumph of untrue construction like Brunelleschi's *Duomo* at Florence, the brickwork of which is still awaiting its adornment, but a *tour de force* embodying all the richness and the fulness of a perfect structure. The uniqueness of Michael Angelo in this particular respect is thus emphasized by Quatremère de Quincy, the French critic and archaeologist:

"If all that which had been done, and thought, or projected before him in this field can only dispute with him the prize of invention and originality, and can only serve to mark the height of his genius, it would seem that the numerous cupolas erected all over Europe before him and after him, can only be considered as so many stepping-stones calculated to make his superiority still better felt and measured."

Organically, St. Peter's is fundamentally an insistence on the Greek cross, despite the complication of the final edifice by the reversion to the Latin cross after Michael Angelo's death. He had all but realized his ardent hopes of placing the fabric beyond the reach of material alterations, which makes Maderno's addition of a nave of three arcades, virtually little more than an extended portico, an all the more regrettable violation of the Master's work. Who shall say how far these new relations have affected the unity of the basic composition, how far they create the anomalies of scale by which St. Peter's must always be qualified?

These commentative observations have not been provoked by their being so vast a subject, but by a modern artist's achievement interpreting this. The large plate of St. Peter's, "The Majesty of the Church," etched by Mr. Walcot, is no "qualification in a paragraph," but the qualification of a practised eye endowed with an extraordinary capacity for seizing the reality of architectural forms. In William Walcot we have not only an artist, but an architect who chooses to find the medium for his genius in interpreting the great architectural conceptions of all ages, and his art has therefore a two-fold value. It is both art and criticism. In this plate the artist penetrates to the inner beauty of the architecture, and we recognize immediately that the difficulties in which actual study of the building is involved have been dissipated. The papal procession towards the High Altar under the four gilded spiral columns of Bernini's emotional Baldacchino accentuates a special incommensurability in which even the *dramatis personae* become a solid magnification of the all-pervading "Majesty" as though a necessary element in the scale of the outward expression of the eternal power of Rome.

What we have tried to suggest of the real greatness of St. Peter's is here made manifest, and it is illuminating to compare this visualization of an artist's eye with the photographic record. Photographs of St. Peter's can do no more than emphasize the ultra-colossal relations in magnitudes where natural effects seem definitely precluded. What Mr. Walcot enables us to comprehend persuades us at the same time that our own hopes of realizing the actuality of this vastness were all in vain without some transposition into another key which only such art as this can effect. In this all-convincing impression we find the reality we fail to identify in the building itself, because all the extraneous influences have become sterilized in the filter of art, and we are brought into direct contract with the pure creative spirit of Bramante and of Michael Angelo.

MAX JUDGE

The National Farm Homes Conference

"Odd as it may seem, a town cottage doesn't do at all as a farmhouse," writes a farmer's wife to me. "I've hunted through plan-books and magazines; there were lots of pretty little homes in them, but none of them would be any use, on a farm. So where can I get plans for my new farm home?"

Anyone who has made a study of the subject, knows that this woman is quite right.

For example, the shortest route to all activities of the town family lies through the front door;—shop, stores, school, office, and so on. But the farm family activities are all reached through the back door—fields, barns, garden, chicken-yard, milk-house, meat house, etc. Even school and town lie that way—because the garage is in the barn! All this means radical rearrangement of stairway, halls, rooms, etc. There are many other conditions which make a town house utterly unsuited to a farm site; the setting, in particular.

A 50-foot town-lot obviously requires a totally different solution from a hundred-acre farm.

This explains why most farmhouses are so accidental,—and look it.

Most of the agricultural colleges issue a few stock blue-prints of farmhouses; many of these are very practical, since they are prepared by men who have a good knowledge of farm conditions. But the exterior design is usually very mediocre—as might be expected, since the designers are engineers, not architects.

Recognizing these conditions, the American Society of Agricultural Engineers called a National Farm Homes Conference, in Chicago, February 18th and 19th, when about two hundred men and women came from every part of the country—college-professors, editors, representatives of the building-material industry, farm social workers, engineers, architects, insurance men, government officials, and farmers.

Some exceedingly interesting papers and reports were presented. Among others a representative of one of the larger farm papers gave the results of a nation-wide investigation which that paper had recently made.

A "Farmhouse-planning Contest" was conducted for the purposes of this investigation; thousands of letters and sketch-plans from farmers all over the country were received and tabulated. It was found that 45% of these plans were pure one-story bungalows; 55% were semi-bungalows or full two-story houses—usually, however, with one or two bedrooms on the first floor, and the most popular sizes had 5, 6 and 7 rooms.

To the utter surprise of the investigators, less than 2% of the plans failed to show a bath-room. This ruins a lot of mossy old comic-paper jokes! Moreover, 40% of the contestants said they wanted hardwood floors—if they could afford these.

The general results of the contest indicated that the farmers wanted a rather low house, built of frame, stucco, or brick; containing from 5 to 7 rooms. The first floor contained kitchen, bath-room, dining room, living room, and from 1 to 3 bedrooms; also a small "wash-room" or lavatory for the men. This last was extremely important; it isolated a vast amount of dirt and disorder. Pantries were not popular, but breakfast-nooks were. Warm-air heating was preferred; fireplaces were also desired, as auxiliaries.

A paper read by a farmer's wife, telling the sort of house she wanted, covered very much the same ground. Her good-humored jokes at architects held a good deal of truth. "Why don't they teach something about kitchen design, in the Architectural Schools? I've seen a farmhouse planned by an architect with a butler's pantry—though there never was a butler on a farm; a kitchen sink in a dark corner with only one drainboard, no place to stack the soiled dishes, and no chance to see if they were clean, after scalding! Space for only one stove—surely the architect should know that we haven't gas on the farm, and must have room in the kitchen for an oil-stove, as well as a coal-range!"

A very interesting paper was read by an engineer from the Division of Building and Housing, U. S. Bureau of Commerce, telling the researches that are being made. For instance, very careful experiments have been made with water, soil, waste and vent-pipes; resulting in the discovery that the sizes and layouts specified in the average small house are about 20% too large and costly.

According to the discussions, farm water-systems and plumbing layouts usually begin with something very primitive, working up to better things as the farmer accumulates more money. A simple hand-pump connected to well or cistern, set up at one end of the kitchen sink, is the beginning. Next comes a bath-tub, supplied by another pump. In both cases, hot water must be carried from the tea-kettle; hence the sink and the bath-tub must not be too far from the range.

Later on, more and more complete systems are installed; and cold running water, lavatories, closets, laundry-tubs, and so on.

Several of the speakers stressed the point that the lack of plumbing equipment and other modern features in farmhouses was due to lack of proper retail sales work.

The local hardware dealer or garage-man, by sheer intensive salesmanship, sells manure spreaders and automobiles to all the farmers that can possibly be induced to buy. But plumbing equipment, under the present trade agreements, can only be retailed through plumbers; and the average small-town plumber is a very unprogressive and unaggressive person! He doesn't want to sell bathtubs, unless he installs them—and the simple farm-bathrooms I have just described are not expensive enough for him to bother with.

From the discussions, it was clear that almost no direct practice can be expected by architects from real dirt-farmers. One speaker stated that in twenty years of practice, during which he had written thousands of farmhouse articles for the farm papers, only one real farmer had commissioned him to prepare plans and specifications for a farmhouse. It was also shown that at present there are very few architects who are competent to plan a really practical farmhouse, except at the cost of weeks of study and investigations. The advertising manager of a very large corporation told me his experience in getting out a booklet of farmhouse plans. He got a copy of the report of the "farmhouse contest" which I have referred to and took this to a very prominent firm of architects. After studying it, they produced some very attractive designs which he submitted for criticism to certain experiment-station professors and other experts. As a result, the designs were all scrapped; the architects had utterly failed to grasp the essentials of farmhouse planning. Other plans were then made, which were modified, re-drawn, and finally developed. These layouts were fairly satisfactory, but not perfect, by any means. The cost, of course, was very high; it would have been utterly prohibitive in the case of a single commission.

Taking all this into consideration, the conference decided that stock-plans offered the only possible solution. These stock-plans, however, should unite good architecture to good engineering.

Accordingly, the chairman of the convention, Prof. Deane G. Carter (who is also chairman of the Farm Structures Division of the American Society of Agricultural Engineers) was by resolution, directed to appoint the following committees:

(a) Design of Farm Homes.
(b) Remodeling of Farm Homes.
(c) Fire Prevention and Protection.
(d) Farm Home Utilities.
(e) Furnishing and Decoration.
(f) Design of Grounds.
(g) Financing the Building of Farm Homes.
(h) Publicity.
(i) Financing the National Farm Homes Movement.

The chairmen of these committees will constitute the Farmhouse Committee, of which the writer is chairman.

Each committee will be made up of representatives of different organizations and interests, regardless of whether these men and women are or are not members of the A. S. A. E. Until these Committees are appointed, no definite program can be formulated. The Fire Protection and Prevention Committee, however, was directed to request Secretary Hoover to call a Conference on the Elimination of Fire Waste. The annual farm fire-loss has reached terrific proportions. If made a subject of national study and attention, it can easily be reduced 75% or more, as has been done in other classes of fire-risks.

Some of the architects and engineers discussed informally the matter of farmhouse architecture. It seemed the general sentiment that a very simple form of California-Spanish architecture, showing the influence of Pueblo and Mission construction, offered more possibilities than any other style. Non-professional designers could get fairly good results with this, because of its inherent simplicity. Later additions could be made, without injury to the architectural mass, and there is no question that the style is more purely indigenous American than any other.

At a later date I may have the pleasure of telling something of the program and accomplishments of the National Farm Homes Movement. The Conference in Chicago is to be an annual affair and I trust many more architects will be interested enough to come in 1927.

Meantime, I shall be more than glad to receive the applications of any who are willing to serve on one or another of the various committees.

William Draper Brinckloe,
Easton, Maryland. A.I.A., AS.A.E.

The Twenty-ninth Annual Architectural Exhibition in Philadelphia

The Philadelphia Chapter of the American Institute of Architects and the T. Square Club of Philadelphia announce the Twenty-ninth Architectural Exhibition of Philadelphia at the Art Alliance Galleries, 1923 Walnut Street. The Exhibition will be opened from May 8th to May 31st inclusive and will be held in conjunction with the Outdoor Sculptural Exhibition of the Art Alliance. Communications on this subject should be addressed to the Secretary, 1520 Locust Street, Philadelphia, Pa.

The ARCHITECT'S LIBRARY

The Homes of Our Ancestors As Shown in the American Wing of the Metropolitan Museum. By R. T. H. Halsey and Elizabeth Tower. Doubleday, Page & Co.

The American Wing has been a conspicuous success, popular, educational and artistic; the interest has been not merely local or eastern, for over three hundred thousand have sought it from all parts of the land. How much of all that is due to the taste and immense knowledge of Mr. R. T. H. Halsey I am unable to say, but certainly the debt is large, and this volume shows the same kind of constant intelligence, the same care for inconspicuous details that one finds in studying the American Wing. As examples, take the little drawings explaining the meaning of technical terms, and the captions to all the illustrations. These captions are not only models in their wording of what an explanatory caption should be, but their lettering—as well as that of the title page—the arrangement and assignment of letter type is copied from seventeenth and eighteenth century styles.

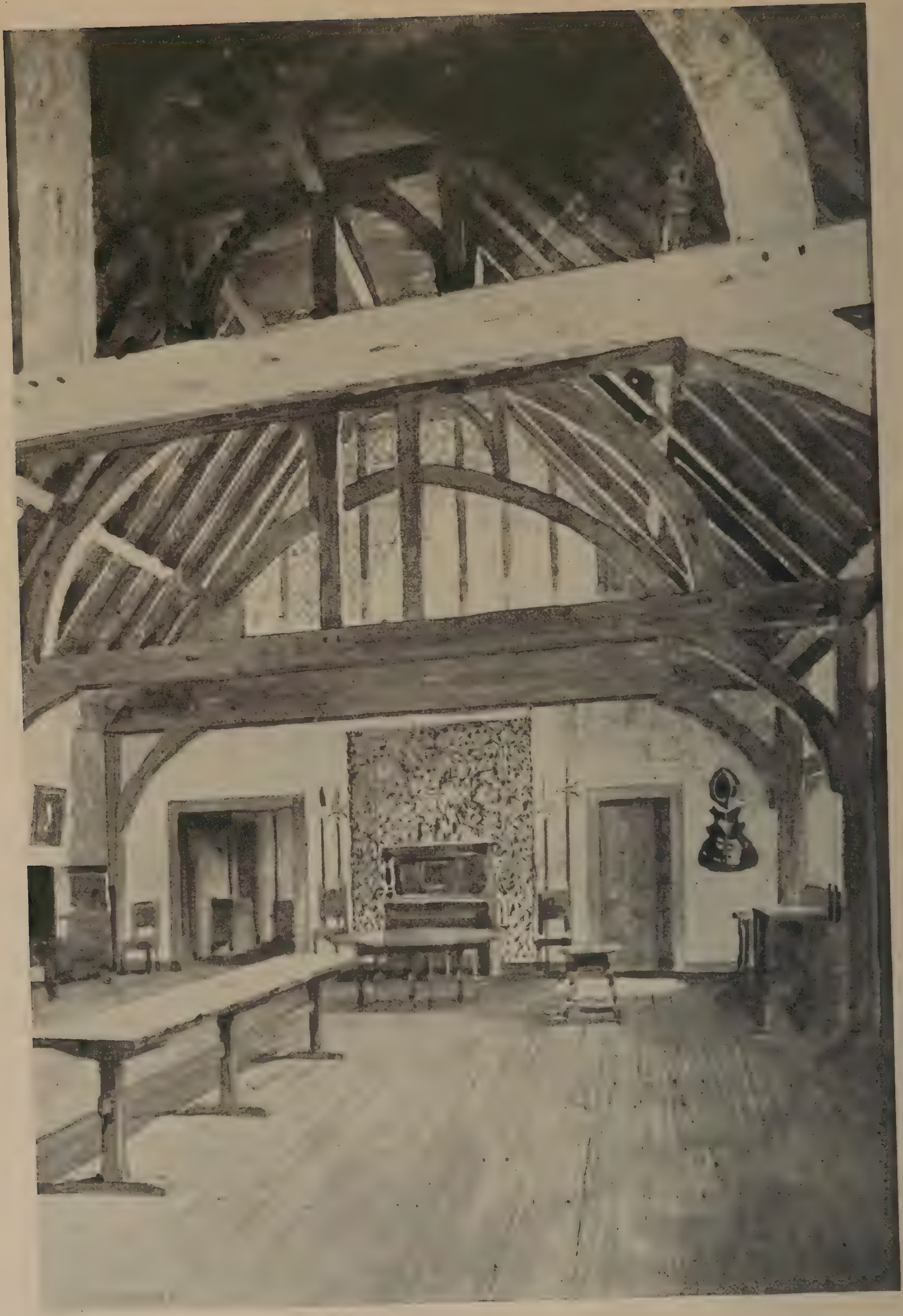
The American Wing, and this following volume, are invitations to the recreative imagination. Museums are as a rule massed accumulations arranged for accessibility and only partially coördinated. The objects of nature, or of art, are classified more or less, but they stand or hang without composition or suggestion of their original background and circumstance. Some of our American museums, notably the New York Museum of Natural History, have recently done much to create such a milieu, and some European art galleries have been "composing" rooms. The American Wing at the Metropolitan Museum of Art is the most important step taken in this country at recreating an atmosphere, and it is in the same spirit that this volume gives "an account of the social conditions surrounding the life of the original owners of the various rooms," who were representative men of their time in various walks in life.

In respect to architecture, it should be noted that the Wing, and the book, mainly present interiors—interior architecture and house decoration, as well as cabinet making, silver smelting, etc. The Homes of our Ancestors are seen from within. The interest of the architect in the book is on the whole secondary to that of the interior decorator; to decorators who work in Colonial styles it will prove the very valuable point that there was vastly more color in Colonial rooms than is commonly supposed. But Mr. Halsey has another thesis to illustrate and emphasize, namely, "that our early craftsmen evolved from fashions of the old world a style of their own." Colonial art and architecture was not transported but transformed.

No claim is made that Colonial art is a great art. It is largely patterned after the English, but no more so than the Romanesque is derived from the Roman, or the Roman from the Greek, or the Greek from the Egyptian. It is different from the English. As the years rolled on these new world craftsmen created style after style which, as they are more and more studied, will become recognized as American.

They were not "a very subtle folk, those ancestors of ours" nor was there "anything recondite in their aesthetic outlook." A certain "purity and reserve" is clear enough, and that "the forefathers liked a cool, serene and handsome environment. There was luxury in that old America beyond a doubt, but it is certain that it had a fundamental simplicity."

It has long been a problem in literary history why American literature, when it got under way in the early nineteenth century, should have been, on the whole, and compared with English literature of the same period, so cool, refined, emotionally cautious; whereas one would primarily expect pioneer life to breed rugged strength, a certain daring, or even ferocity. The problem in the history of American art seems to be more or less similar, and probably the answer, or answers, as well. First, both products represent largely the feelings of a gentry, whose instructive reaching out after quiet safety was partly a reaction against the



The Architectural Record

May, 1926

PLATE III. SHOWING THE ROOF CONSTRUCTION OF THE OLD HINGHAM MEETING HOUSE, 1681

From *"Homes of Our Ancestors, as shown in the American Wing of the Metropolitan Museum of Art"*

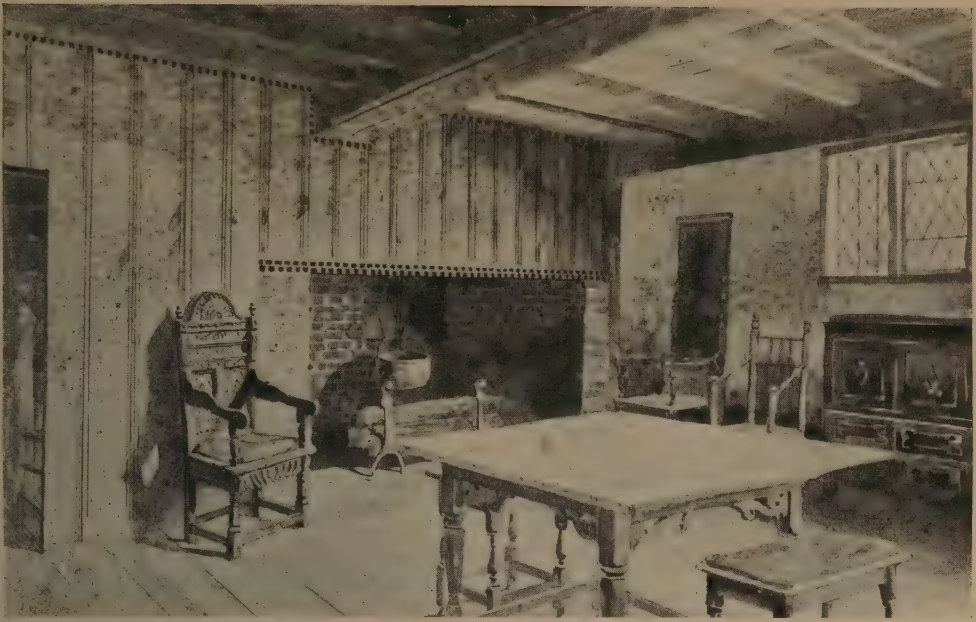


PLATE IX. A PANELLED ROOM—THE HOME OF A PLANTER, MARYLAND.
Mid-Eighteenth Century

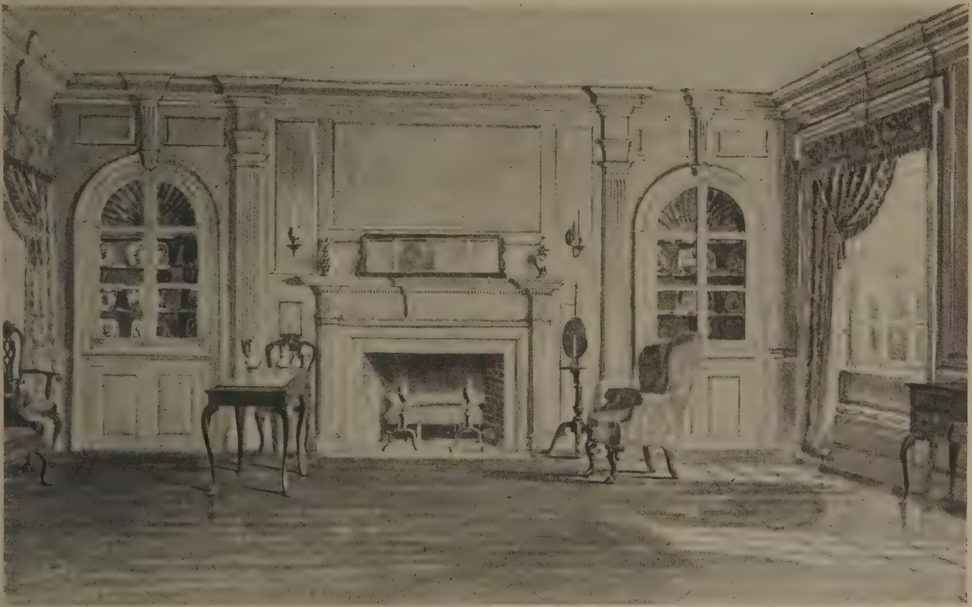


PLATE II. THE OLD HART HOUSE, IPSWICH, MASS., 1640
From *"Homes of Our Ancestors, as shown in the American Wing of the Metropolitan Museum of Art"*

wilderness. A transplanted society is always anaemic until, after many generations, its roots once more run deep. A little lonely culture far from its sources, instinctively, unconsciously, clings to, emphasizes and develops the qualities which it fears to lose. Pioneer life is rough and utilitarian by its nature. The transplanted culture in defense leaned toward refinement, toward "purity, reserve and severity." Its pallor came also from its social anaemia. Something of this kind may be a partial solution of the problem. The first houses of the Colonists were of the poorest kind, but by 1642 in New England the sod and wattle had disappeared in favor of what Edward Johnson at that date in his "Wonder Working Providence" describes as "fair, orderly and well built houses with leaded windows and large fireplaces." The earlier houses had the chimney at one end, then a chimney at each end, later still the chimney in the center.

It is generally believed that most of the beautiful and costly things existed only in the South, but after the very earliest periods this is not true. The New Englander had not large landed property, but he often had great wealth and as fine a house as his Southern neighbor. "The rich men of Massachusetts and Pennsylvania were more often merchants and their houses town houses; most of their fortunes were acquired through shipping"; whereas the Southern aristocrats were more often planters and their houses country houses. Both lived mainly in, or in near access to, sea ports, and their connections with the Old World were not so remote as we sometimes imagine. As the craftsmen were presumably more provincial than the owners, the "American style," as far as it differed from the English, was presumably the achievement of the craftsmen.

It is an interesting fact that there was an early American "style," which was not merely seventeenth and eighteenth century English. It is an interesting idea of Mr. Halsey's to connect up this Colonial and early national art with its social background and the characters of the various men who built the houses and lived in the rooms, or their like. It opens a door to the appreciation of many who would not have entered by a door purely aesthetic. It serves to remind us that there is no living art which is not in some sense indigenous, in the sense, for instance, that whatever it borrows it must make its own and draw enough sap from its roots to vitalize its borrowings, for mere eclecticism is a barren thing. It reminds us that a truly artistic people is so known by the look of the output of its shops and studios, rather than by its public or private collections.

To me personally the seventeenth century interiors such as Plate II (page 497) are more attractive than the formal, elegant, and somewhat chilly interiors of the eighteenth century. I recognize the beauty, as does Mr. Cortissoz in his introductory appreciation, but it leaves me a trifle chilly, in spite of an exclusively New England ancestry.

"The fore-fathers," he remarks, "liked as part of their measured, well-mannered mode of carrying themselves in the world, a cool, severe, and handsome environment. They liked a brilliant chandelier, a shining lustre." These were the homes our ancestors provided. Our ancestors were pretty much of the well-to-do gentry of the eighteenth century, men in "various" but not in all "walks of life," and men of the eighteenth century. The twentieth century, for better or worse, is not quite like unto it; but if one knew as much about the eighteenth as Mr. Halsey does, no doubt one would grow warm to its coolness as well as to its beauty.

ARTHUR W. COLTON

Dutch Architecture of the XXth Century. Edited by J. P. Mieras and F. R. Yerbury. New York: Charles Scribner's Sons. 1926. 1st Ed. xv. 100 plates. 8½ x 11 in. Cloth. $10,00.

Development of American Architecture. 1783-1830. By Joseph Jackson. Philadelphia: David McKay Co., 1926. 1st Ed. viii. 230 pp. Illustrated. 5 x 7½ in. Cloth. $2.50 net.

Mr. Jackson explains that this book may be looked upon as a continuation of his previous "American Colonial Architecture." It consists of articles published in *Building* and also in *Building Arts*, of which latter publication Mr. Jackson is editor.

Architect's Simple Engineering Problems, by Dewitt Clinton Pond. New York: Charles Scribner's Sons. 1926. 3rd Ed. 90 pp. Illustrated by diagrams. 5 x 7½ in. Cloth. $1.50 Special net.

Mr. Pond is also author of "Drafting-room Mathematics" and of "Concrete Construction for Architects." The present volume is a very concise and handy treatise covering floor loads, design of floor slabs, steel beams, safe-load tables, etc., and its value is sufficiently indicated by the fact that this is the third re-printing.

Sketches of Northern Spanish Architecture in Pen, Pencil and Wash, by Samuel Chamberlain. New York: The Architectural Book Publishing Co., 1926. vi. Looseleaf plate illustrations. 9¼ x 12¼ in. Boards. $10.

Mr. Chamberlain's qualities as a draughtsman and renderer are well known, and quite a number of specimens of his work have been shown from time to time in THE ARCHITECTURAL RECORD. His drawings are curiously refreshing in style, strongly individual and yet not of forced or bizarre in technique. They place him without doubt among the foremost of American renderers.

Mahogany Antique and Modern. Edited by William Farquhar Payson and contributed to by well known authorities. New York: E. P. Dutton & Co., 1926. 1st Ed. xxii. 154 pp. 332 illustrations. 7¼ x 12⅝ in. Cloth. $15.00.

The first definitive work on Mahogany, a study of its history and use in decorative arts. It is a work valuable to the architect, the interior decorator, the furniture manufacturer, the craftsman, etc., and also of unusual interest to those Americans who have followed the renaissance in furniture making of the last few years—a renaissance which has turned both the manufacturer and the buyer toward the traditional design. Mahogany Antique and Modern is an attempt to cover the whole subject of the uses of mahogany in furniture-making, architecture, marine architecture, piano-making, and in other structural and decorative fields. It is edited by William Farquhar Payson, American editor of *The Connoisseur*, and each of the contributors to it are experts in his or her own field. The subjects covered and the contributors are as follows: Marogany Hunting in the Jungles, William Farquhar Payson; Mahogany and the Cabinet-Maker, Karl Schmieg; Mahogany in Architecture, Kenneth M. Murchison; Structural and Decorative Uses in Marine Architecture and Boat Building, Henry B. Culver; The Piano and Its Prototypes, Frances Morris; Historic Furniture Styles, Charles Over Cornelius; The Furniture of the Present Day, Ralph Erskine.

American Shrines on English Soil, by Dr. J. F. Muirhead. New York: The MacMillan Co., 1925. 1st Ed. x 190 pp. Illustrations and colored frontispiece. 4⅞ x 7⅜ in. Cloth. $3.00.

An informal account of those English places and people that are intimately connected with American history and celebrated Americans. Mr. Muirhead tells of some of the more famous of America's diplomatic representatives in London, from Benjamin Franklin to Walter H. Page; of the ancestral homes of Washington and Franklin; of the English background of the Pilgrim Fathers; of Hawthorne's landlady while he was consul at Liverpool; of William Penn, who was born, married, died, and was buried in England, though his public life was mainly concerned with American affairs; of Elihu Yale's Welsh beginnings; of Widford, in Hertfordshire, where was born John Eliot, apostle to the American Indians, and many other past points of contact of which we seldom hear.

The Roman Alphabet and its Derivatives. A reproduction of the lettering on the Trajan Column engraved on wood. By Allen W. Seaby. New York: Charles Scribner's Sons. 1925. 1st Ed. v. 75 pp. Plates. 8½ x 11 in. Boards. $2.50.

Main purpose of book is to provide an accurate and useful reproduction of the Roman Alphabet. The highest point of perfection of this is seen in the lettering on the Trajan Column, which has become the fundamental source upon which the design of almost all forms of modern lettering and type is based. The variations of character and design in lettering which have been evolved since the Trajan Column panel was incised are innumerable. A few are shown here for comparison with their classic progenitors.

Picturesque Palestine, Arabia and Syria. The country, the people and the landscape. By Karl Groeber. New York: Brentano's, 1925. 1st Ed. xvi. 320 pp. of Illustrations and Maps. 9 x 12 in. Cloth. $7.50.

One of the excellent series of monographs covering foreign countries produced by Brentano's. The photographs are not only technically excellent, but great skill has been shown in the composition of each picture, the point of view having evidently been chosen with care and discrimination.

Furniture Projects, by Frederick J. Bryant. Peoria, Ill.: The Manual Arts Press. 1925. 1st Ed. 48 pp. Illustrated by diagrams. 6 x 8½ in. Paper. 56c.

Working drawings and perspective sketches of a choice collection of furniture projects for woodworking classes in grammar grades and high schools. This collection has much of the same spirit of fine craftsmanship as characterizes the author's previous book, "Working Drawings of Colonial Furniture." The period pieces in the present collection are adaptations or modifications of old pieces instead of being drawings from historic pieces. They are suited to a wide range of ability, including quite a few small simple pieces. Each project is accompanied by a page of notes that covers the main points in construction.

Proceedings of the Twenty-eighth Annual Meeting of the American Society for Testing Materials. Vol. 25. Part I. Philadelphia: American Society for Testing Materials. 1925. 962 pp. Illustrated. 6 x 9 in. Paper, $6.00; Cloth, $6.50; Half-leather, $8.00.

Proceedings of the Twenty-eighth Annual Meeting of the American Society for Testing Materials. Vol. 25. Part II. Philadelphia: American Society for Testing Materials. 1925. 454 pp. Illustrated. 6 x 9 in. Paper, $6.00; Cloth, $6.50; Half-leather, $8.00.

Part I (962 pp.) contains the annual reports of 35 of the standing committees of the Society, together with the discussion thereon at the annual meeting. They include reports of Committees on Ferrous Metals, Non-Ferrous Metals, Cement, Ceramics, Concrete, Gypsum, Lime, Preservative Coatings, Petroleum Products, Road Materials, Coal and Coke, Waterproofing Materials, Electrical Insulating Materials, Rubber Products, Textile Materials, Thermometers, Metallography, including a report on Metal Radiography and X-ray Crystallography, Methods of Testing and Nomenclature and Definitions; 83 tentative standards which have either been revised or are published for the first time; annual address of the President and the annual Report of the Executive Committee.

Part II (454 pp.) contains 26 technical papers with discussion. These contain valuable information on results of investigations by experts in the field of engineering materials including the fatigue of metals, the effect of temperature on the properties of metals and investigation on the corrosion of metals. Mention should also be made of the many papers on cement and concrete and on the stability of bituminous mixtures as well as on such subjects as bituminous materials, paint, gypsum, brick, textiles, etc.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted.]

Heating Hand Book Catalogue No. 92. Gorton Heating Equipment with representative installations of piping and lock valves as well as informative piping layouts. Valuable miscellaneous engineering and heating data. Gorton & Lidgerwood Co., 96 Liberty St., New York City. 3¾ x 6¾ in. 84 pp. Illustrated.

"The Modern Window." Safe and economical cleaning and ideal ventilation. Illustrated folders of Plank Frame Window, Double-Hung Window and Storm-Proof Casement. The Williams Pivot Sash Co., Cleveland, Ohio. 3⅜ x 6¼ in. Illustrated.

Gas Ranges. "Hand Book on Gas Ranges for Architects and Builders." Special Lorain-equipped ovens for schools, laboratories and small, medium and large kitchens with table of dimensions, treatise on "Gas in the Modern Building." List of installations of Lorain-equipped gas ranges. American Stove Co., 829 Chouteau Ave., St. Louis, Mo. 8⅞ x 11⅜ in. 31 pp. Illustrated.

Exterior Lighting Fixtures. "Catalogue 'J.'" Illustrated Catalogue and general survey on lamp posts, brackets and lanterns de luxe. Illustrations of ornamental and architectural iron work executed. Smyser-Royer Co., York, Pa. 8½ x 11 in. 108 pp. Illustrated.

Heating and Ventilating Units. Peer Vent Heating and Ventilating Units for Schools, Libraries, Hospitals, Churches, Club Rooms, Dormitories, Theatres, Banks, Factories, Offices, Auditoriums and other buildings. (Dec. 1, 1925.) Operation, mechanical features, advantages and facts concerning installation with engineering data, etc. Peerless Unit Ventilating Co. Inc., Skillman Ave. and Hulst St., Long Island City, N. Y. 8 x 11 in. 61 pp. Illustrated.

Fire Proof Doors. "Thorp Reference Book of Fire Proof Doors." 1925. Book containing details of construction, working drawings and specifications of fire proof doors and partitions. Full size moulding sections. List of installations. Thorp Fire Proof Door Co., 1600 Central Ave., Minneapolis, Minn. 8½ x 11 in. 96 pp. Illustrated.

Bathrooms. "Maddocks Bathrooms." Booklet dealing with Vitreous China bathroom equipment. Thomas Maddock's Sons Company, Trenton, N. J. 6⅛ x 9¼ in. 24 pp. Illustrated.

Vitreous Marble. "The Story of Sani Onyx, a Vitreous Marble for Hospitals." Booklet dealing with uses and advantages of Sani Onyx. Marietta Manufacturing Co., Indianapolis, Ind. 8 x 10¾ in. Illustrated.

Cork Tile. "Crescent Cork Tile Floors." United Cork Companies, Flooring Dept., Lyndhurst, N. J. 8⅜ x 10¾ in. 7 pp. Illustrated.

Terra Cotta. "Atlantic Terra Cotta." Volume VIII, MCMXXV. No. 3. File No. 9. Standard Classification A. I. A. Catalogue of Churches of Atlantic Terra Cotta with comments on each. Seven full page plates. Atlantic Terra Cotta Co., 350 Madison Ave., New York City, N. Y. 8½ x 11 in. Illustrated.

"Plymetl Highboy Vault." A. I. A. File No. 18a—July 1925. Giving features, specifications, uses. Haskelite Manufacturing Corporation, 133 W. Washington St., Chicago, Ill., 8½ x 11¼ in. Illustrated.

Clothes Vaults. "Plymetl 'Air Tite' Clothes Vault." Booklet issued by Haskelite Manufacturing Corp., 133 West Washington Street, Chicago, Ill. 8¾ x 11½ in. 10 pp. Illustrated.

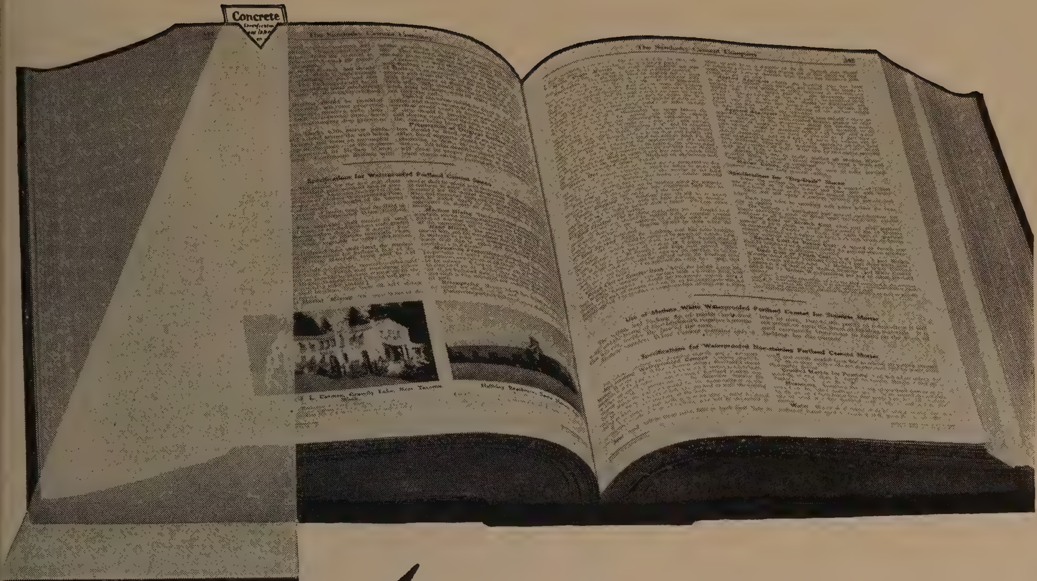
"Massillon Bar Joists." Safe loading tables and standard specifications. Revised Edition Nov. 1, 1925 A. I. A. File No. 13G. Massillon Steel Joist Co., Canton, Ohio. 8½ x 11 in.

"Massillon Bar Joists." Illustrated catalogue of bar joists for firesafe floors with description of joist and its special features. Steel Lumber Products Co., 50 Church St., New York City, N. Y. 8½ x 11 in. 7 pp. Illustrated.

Bank Vault Reinforcing. "Impregnable safety with Massillon Bank Vault Reinforcing." Catalogue describing Massillon system and its advantages. Massillon Steel Joist Co., Canton, Ohio. 8½x 11 in. 7 pp. Illustrated.

Built-in Furniture. "Architect's Hand Book No. 2." Revised July, 1925. Peerless Built-in Furniture with suggested assemblies of fixtures for breakfast nooks and kitchens, and detailed working drawings of fixtures with instructions for installation and painting, etc. Built-in Fixture Co., 2608 San Pablo Ave., Berkeley, Cal. 8⅜ x 10¾ in. 30 pp. Illustrated by plans.

Air Filters. "Tangledust Air Filters." Folder A. I. A. File No. 30-D-3. Bulletin No. 252, 1925. Applications of Tangeldust Air Filters for General Ventilation, Electrical Ventilation, Air Compressors, Dust Recovery, Drying Operations, Bacteria Control, etc. The Cooling Tower Co. Inc., 15 John St., New York, N. Y. 8½ x 11 in. Illustrated.



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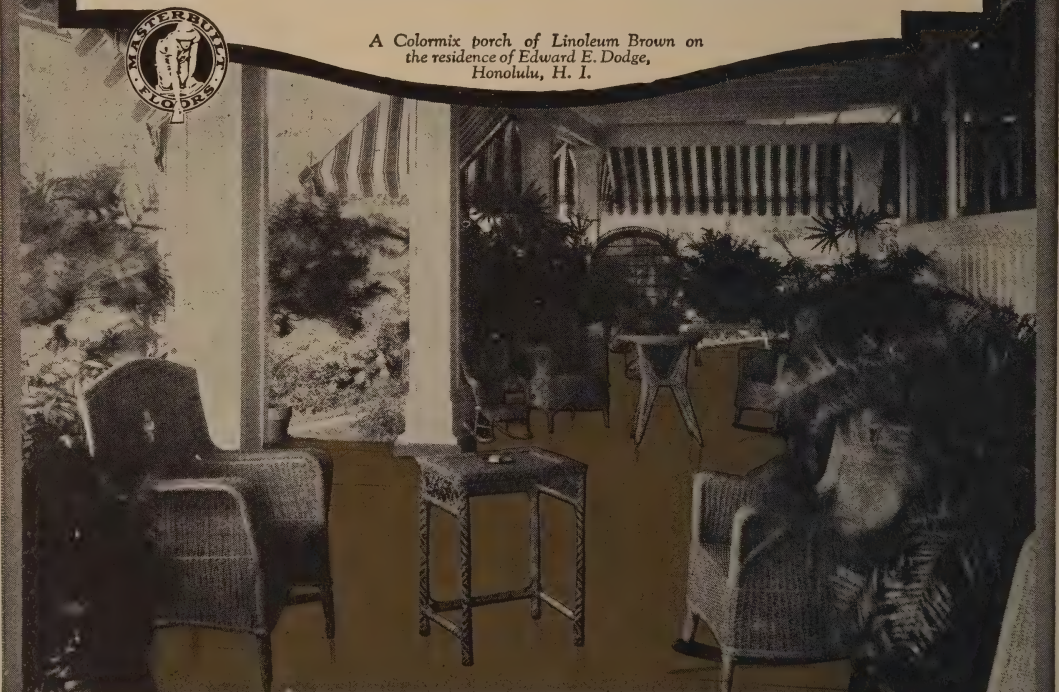

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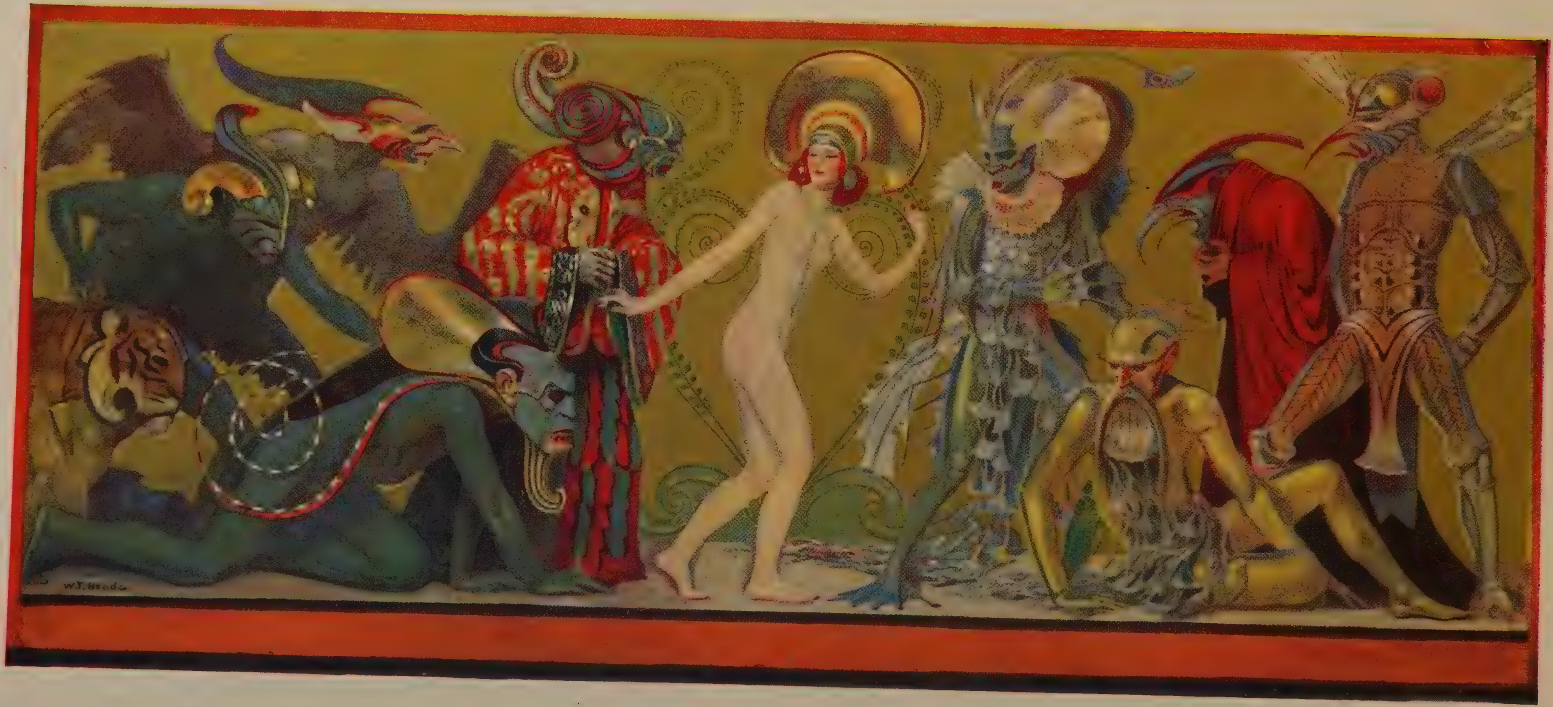

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VOLUME 59 JUNE, 1926 NUMBER 6

The CATHEDRAL *of the* SACRED HEART NEWARK, NEW JERSEY

I E Ditmars, Architect

The cathedral of the Sacred Heart, Newark, New Jersey, has been erected upon a site which commands a view of the greater part of the city from the street level and from which, on a clear day, a view of the sky line of New York City, appearing in a majestic, broken series above the Palisades may be obtained from any point a few feet above the portal.

Work on the interior finish of the edifice has not yet begun, though, to the observer, the Cathedral may appear as a completed structure. Even as regards the exterior work, there are still adjoining portions belonging to the Cathedral group to be built upon the spacious square reserved for the purpose. The Crypt, however, has been richly finished with tile vaulting and stone walls and includes massive bronze gates of Gothic design in workmanship as fine as the American craftsman could forge the metal.

When one stops to realize the centuries which it has taken to produce any one of the great Cathedrals of the world, the erection in so short a period of this imposing structure—built even more substantially than its predecessors—is a subject for astonishment. Only a few years ago the walls were hardly above their foundations, yet now there stands the monument of the exterior which is in every sense of construction, material and design, a monument of dignity, ecclesiastical splendor and permanence.

The Cathedral of the Sacred Heart is not without a history. In fact, it has a most interesting history which has developed from the first incentive to erect here to the Glory of God, a Shrine which would outlast the many churches now in its near neighborhood and perpetuate to future generations the memory of the faithful responsible for its existence.

Much could be said here, and many could be mentioned who are not forgotten. However, the critical points of its architectural history may be summed up as follows. The conception of the idea is attributed to Bishop Wigger, representing the Catholic Church, while Architect

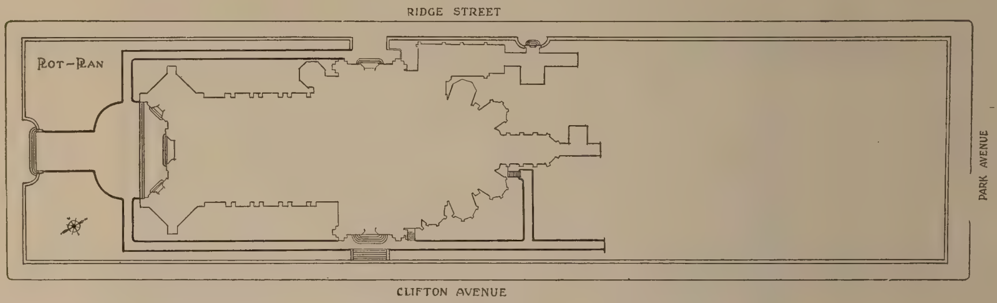
O'Rourke rendered the services of his profession. Omitting the details of several years of ardent effort upon the part of the bishop and the appointed architect, the structure was developed to the extent of foundations and building of most of the walls a few feet high. The plans at this stage revealed a design of Irish and English Gothic feeling. However broad may have been their scope of architectural research, it is quite evident that the fragments of fundamental ideas came from Irish and English archeology. This would associate the design then contemplated with origin from a source rather doubtful of possessing the great qualities necessary for a Cathedral of mammoth proportions.

This administration of the Cathedral project terminated in the year 1908 with the death of Bishop Wigger. The latter was succeeded by Bishop O'Connor, to whom gratitude is due for his successful administration of affairs resulting in the present advanced state of construction of the Cathedral.

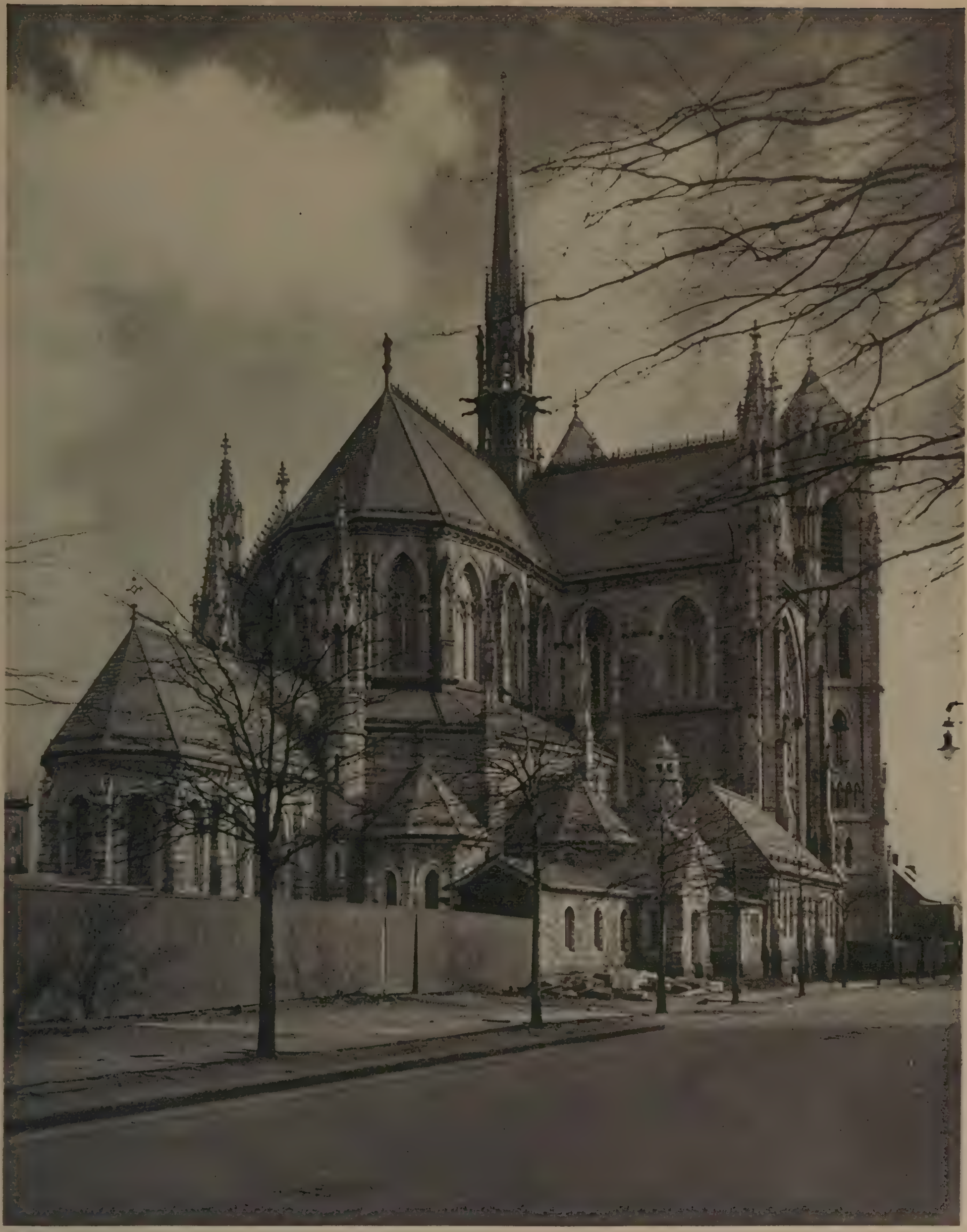
When Bishop O'Connor entered upon his new calling he appointed as architect Mr. I. E. Ditmars (now Ditmars & Reilly, Architects, at 111 Fifth Avenue, New York City) to continue the work of designing and completion of the Cathedral of the Sacred Heart.

The exterior was re-designed, the good points of the historic Irish Gothic being maintained and blended ingeniously with the strong values of the French. Chartres, Laon, St. Lô and Rheims, all yielded suggestions or motives and form to the grand composition, and the result is a French-Irish-Mediaeval Gothic which, when completed, will be second to no other in the world of the same architectural composition.

One of the promiment features in the design of the Cathedral is the extraordinary chain of Chapels around the Ambulatory. This chain consists of eight Chapels, each one a complete edifice within itself, inclusive of the Lady Chapel, which is as large as a small church, and each, with the exception of the Sacristy, is symmetrical in design with the plan of the apse and harmonious with the inspiring Sanctuary. The exterior ornament and tracery are well worthy of mention. The carvings all stand out distinctly with rich values, and the shadows cast by the cusps are as beautiful as on the Cathedrals of old. It has taken over a million dollars to produce these walls and the wealth in their effect leaves no doubt upon the observer as to the truth of this statement. The flèche over the apse is thoroughly developed in design leaving perhaps only one other in the world possessing a more intricate complement of buttresses. Diagonal towers of gigantic girth at the base rise in gorgeous splendor of architectural enrichment over 200 feet high of masonry, from which the deckhouse with spire ascends to the sky line. The East and West Transepts are of extraordinary exterior design and it will be observed that these contribute vast width and volume to the most important part of the interior of the Cathedral.



CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY
I. E. Ditmars, Architect



The Architectural Record — Photo, Sigurd Fischer — June, 1926

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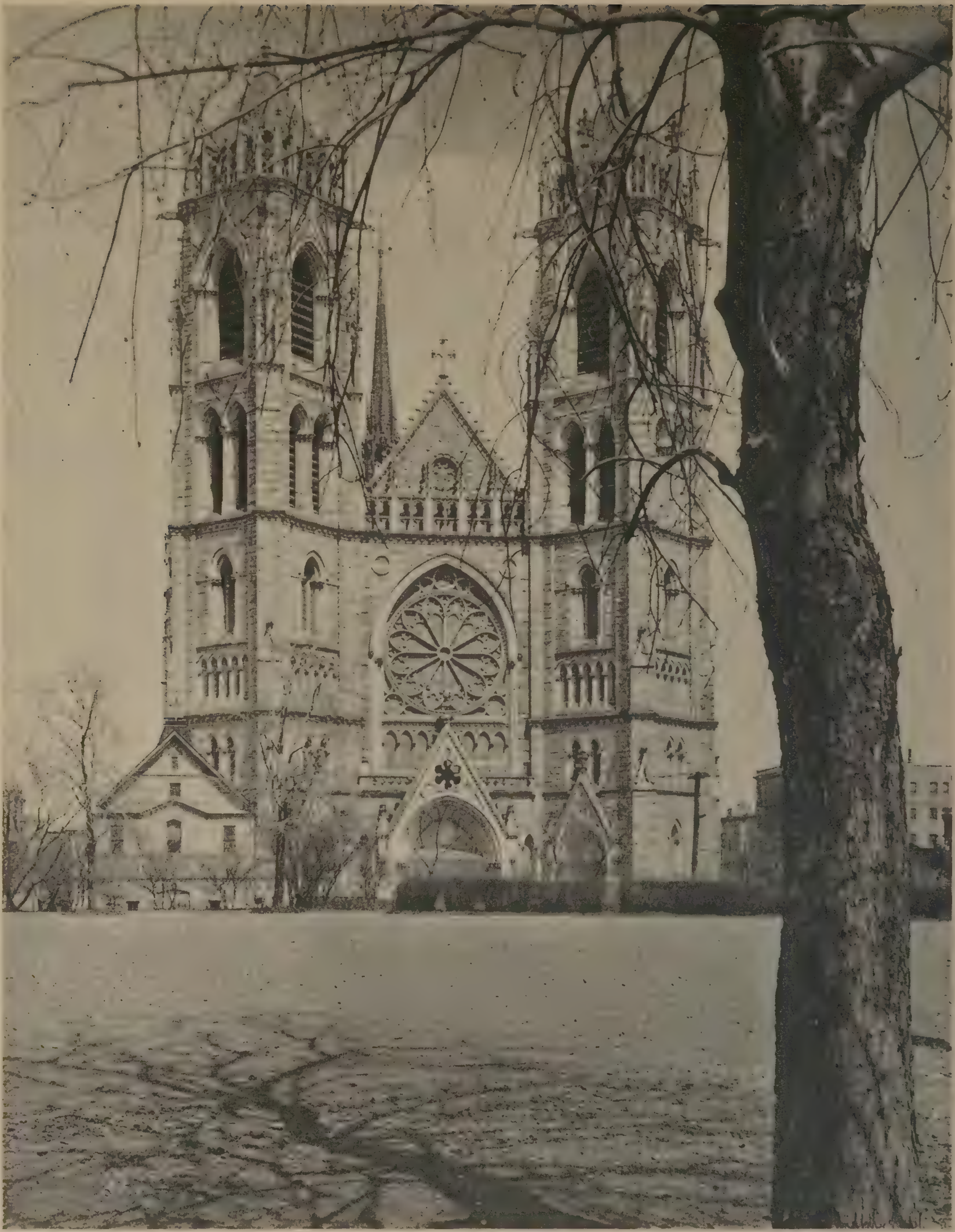

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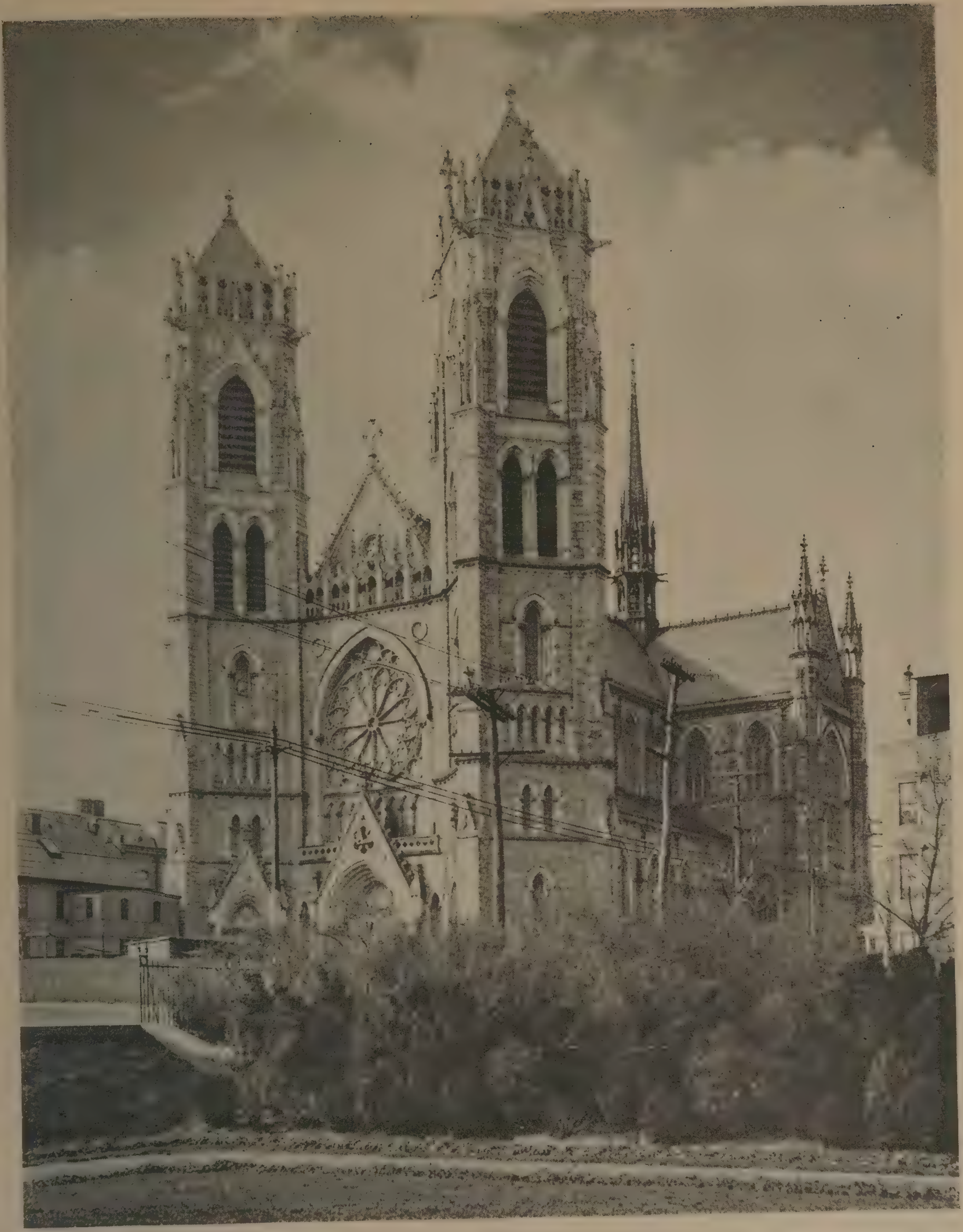

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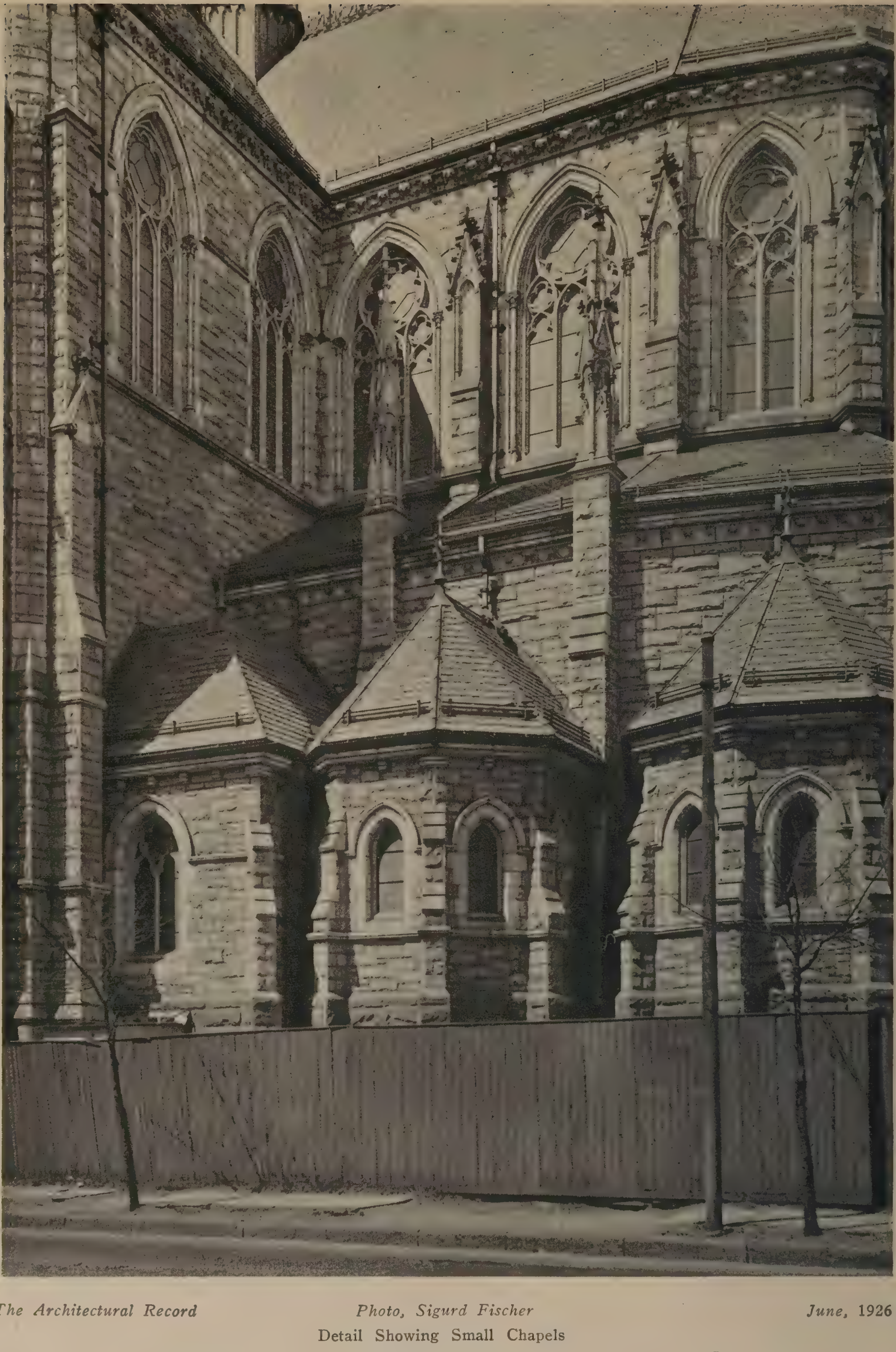

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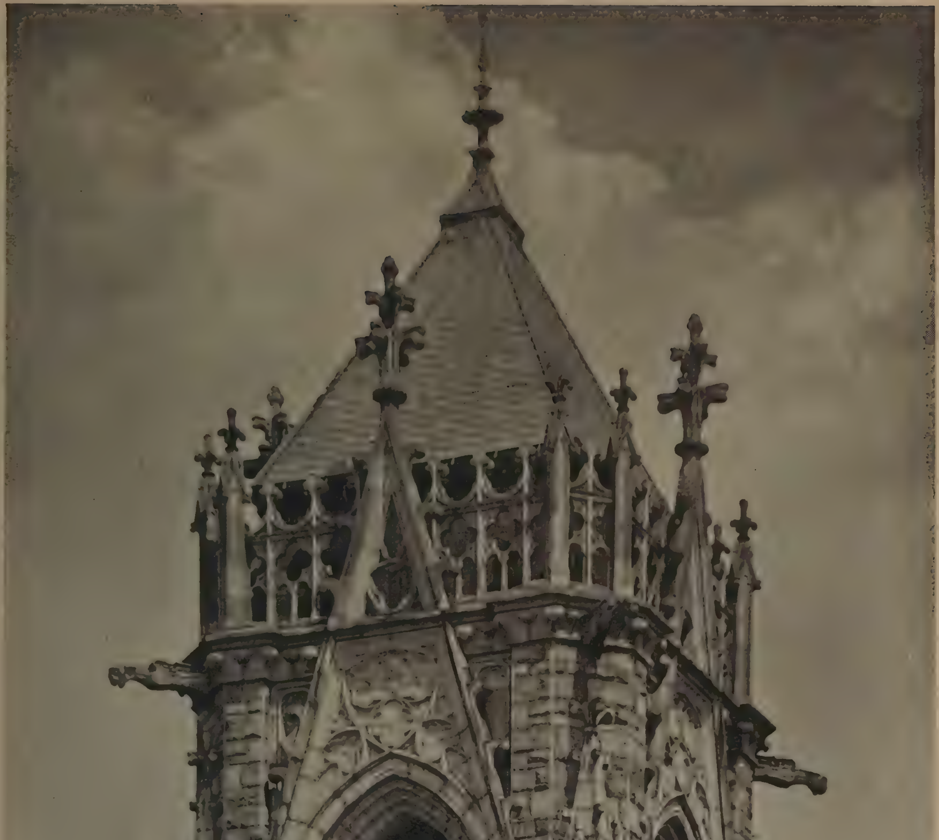
Detail Showing Small Chapels

CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY

I. E. Ditmars, Architect



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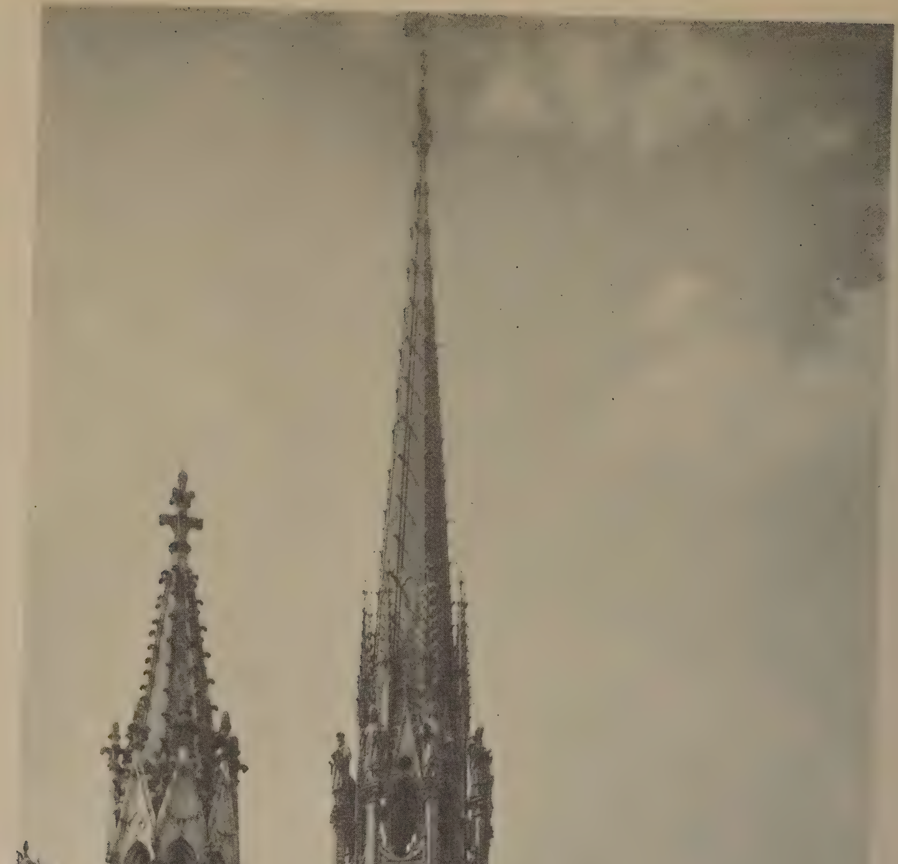
Upper Part of Easterly Tower
CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY
I. E. Ditmars, Architect

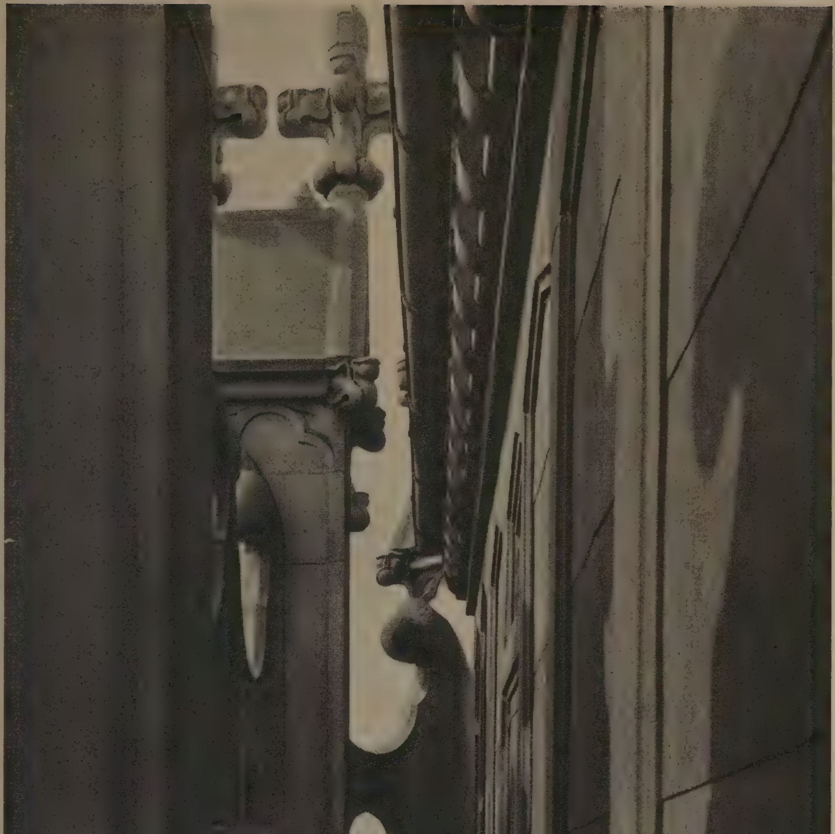


The Architectural Record *Photo, Sigurd Fischer* *June, 1926*

The Flèche

CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY

I. E. Ditmars, Architect

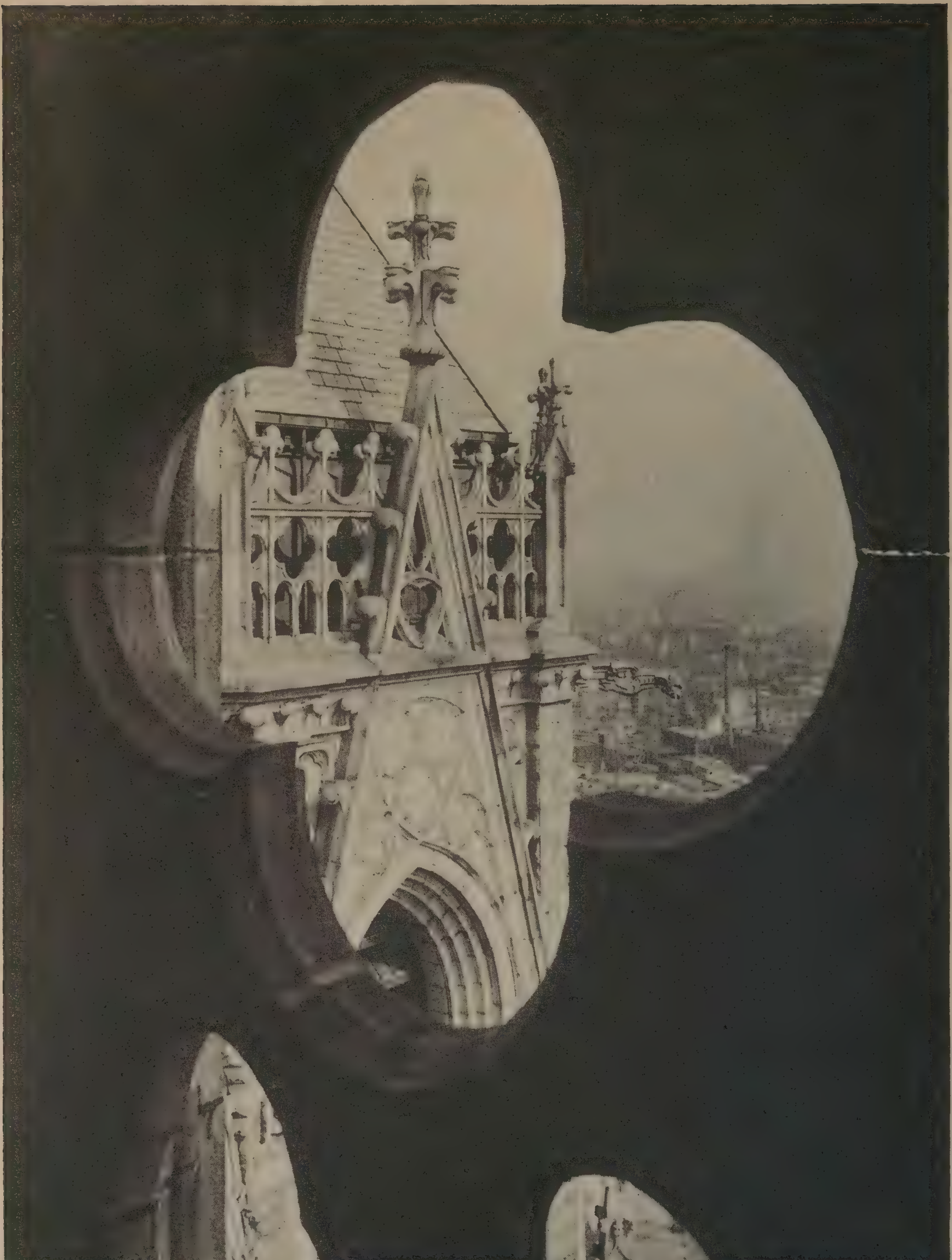


The Architectural Record *Photo, Sigurd Fischer* *June,* 1926

Detail, Parapet Wall, Off Westerly Tower

CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY

I. E. Ditmars, Architect



The Architectural Record *Photo, Sigurd Fischer* *June, 1926*

View of Easterly Tower Taken Through Quatrefoil of Parapet Wall

CATHEDRAL OF THE SACRED HEART, NEWARK, NEW JERSEY

I. E. Ditmars, Architect

Although the edifice may be seen as a completed church from the exterior, it should be remembered that it is only a shell to envelop a finished interior Cathedral, which within itself is to be a complete structure of self-sustaining marble, stone and tile vaulting, inclusive of sculpture, screens, organ, confessionals, altars, Bishop's throne, pulpit, ornamental bronze, various other fixures and modern heating and ventilating equipment. Therefore, beginning work on the interior finish means starting the second half of the entire work of building a Cathedral. It has necessitated new plans outright, executed upon the one-half inch scale, from which will be developed the full size models of shafts, reeds and carvings. The latest plans now reveal much design not previously considered.

The vaulting of the nave, side aisles, transepts, sanctuary, ambulatory and all chapels, will be erected in the pitched groin vaulting design and ribbed with carved stone arches true to the mediaeval French Gothic methods and form.

The interior walls throughout the Cathedral are to be erected self-sustaining with the finest quality of Indiana limestone. Those who are familiar with this material will appreciate the selection as one quite appropriate in this case.

It seems rather strange to realize that at periods from the tenth century A. D. to the fourteenth century, great cathedrals were built in Europe with materials which have survived to the present day, that are inferior in geological formation to similar materials quarried in America. The European was ignorant of the vast wealth of American geology when he was appraising his own as nothing finer. But the American has not only revealed the truth of this statement to the foreign scientist, artisan and mason, but he has learned to place confidence in the fact. Although the durability has not been fully tested by decades, it is evident that we possess many superior formations from which selection of materials can be made upon the ground of merit alone, with the best grade of Indiana limestone included as one.

The floors throughout the Cathedral will be terrazzo. The Sanctuary, ambulatory and chapels will be designed in marble borders alternating with the terrazzo. The steps ascending the sanctuary will be of Tennessee marble adorned with a marble communion rail.

A polished granite base of proper proportions to the height of the walls will complete the finish of all the walls at the floors.

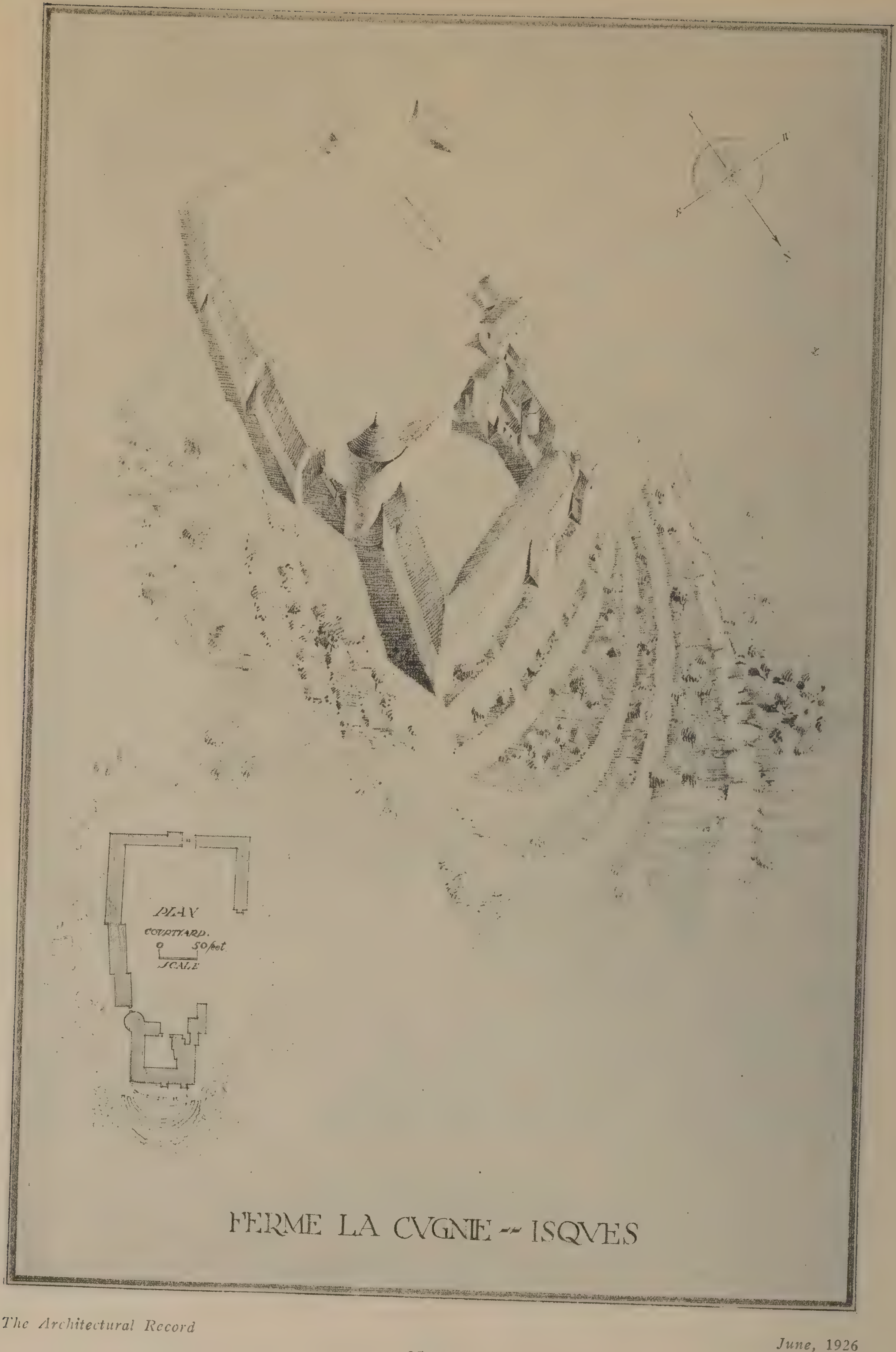
Included among the many attractive features of the interior is the front of the choir loft which is designed so as to encase the interior doors of the front entrance. This feature will be treated similar to a rood screen or a magnificent reredos.

Carving and enrichment will decorate the interior of the entrances at both east and west transepts. The stations and confessionals gracefully alternating down the side aisles will overcome any barren effect which has met the eyes of the observer upon entering the side aisles of other Cathedrals.

Much importance has always been placed upon the jointing of the stone blocks by masons and architects of all periods. So likewise the jointing here will be a fine example of the Mediaeval French Gothic period. Although the jointing in this type of architecture is not as uniform or intricate as that of later periods or as that of the Greek Classic, the general effect produced will show that it possesses even greater charm in its alternating irregularities than types of extreme accuracy.

The large column shafts of granite with carved capitals of stone, expose a little of the warmth of Irish and English feeling; however, they have been treated with Mediaeval French capitals and this style will predominate in their composition.

Like all other Cathedrals which have been improved by additions from century to century, the Cathedral of the Sacred Heart has equal possibilities, and has been designed to accommodate much of which the generous future may have to bestow upon her walls.



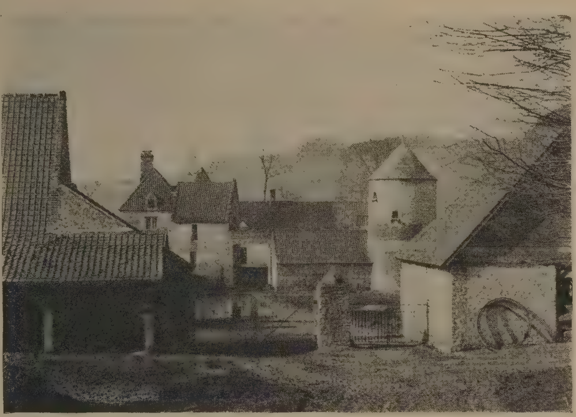
FERME LA CVGNIE -- ISQVES

The FARMSTEADS and SMALL MANORS OF FRANCE

By

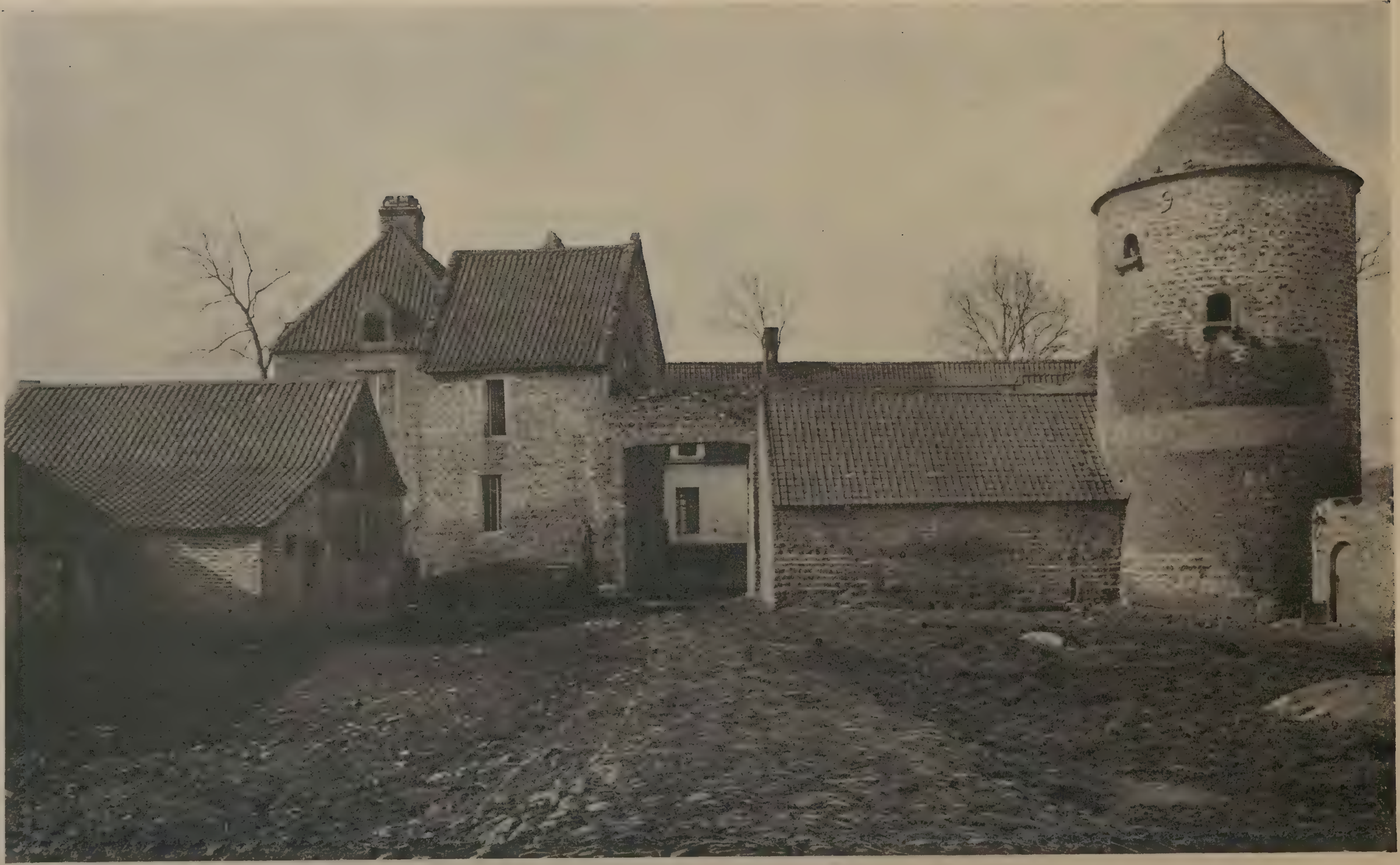
Harold Donaldson Eberlein, Roger Wearne Ramsdell
— and Leigh Hill French, Jr —

VII. FERME LA CUGNIE, ISQUES

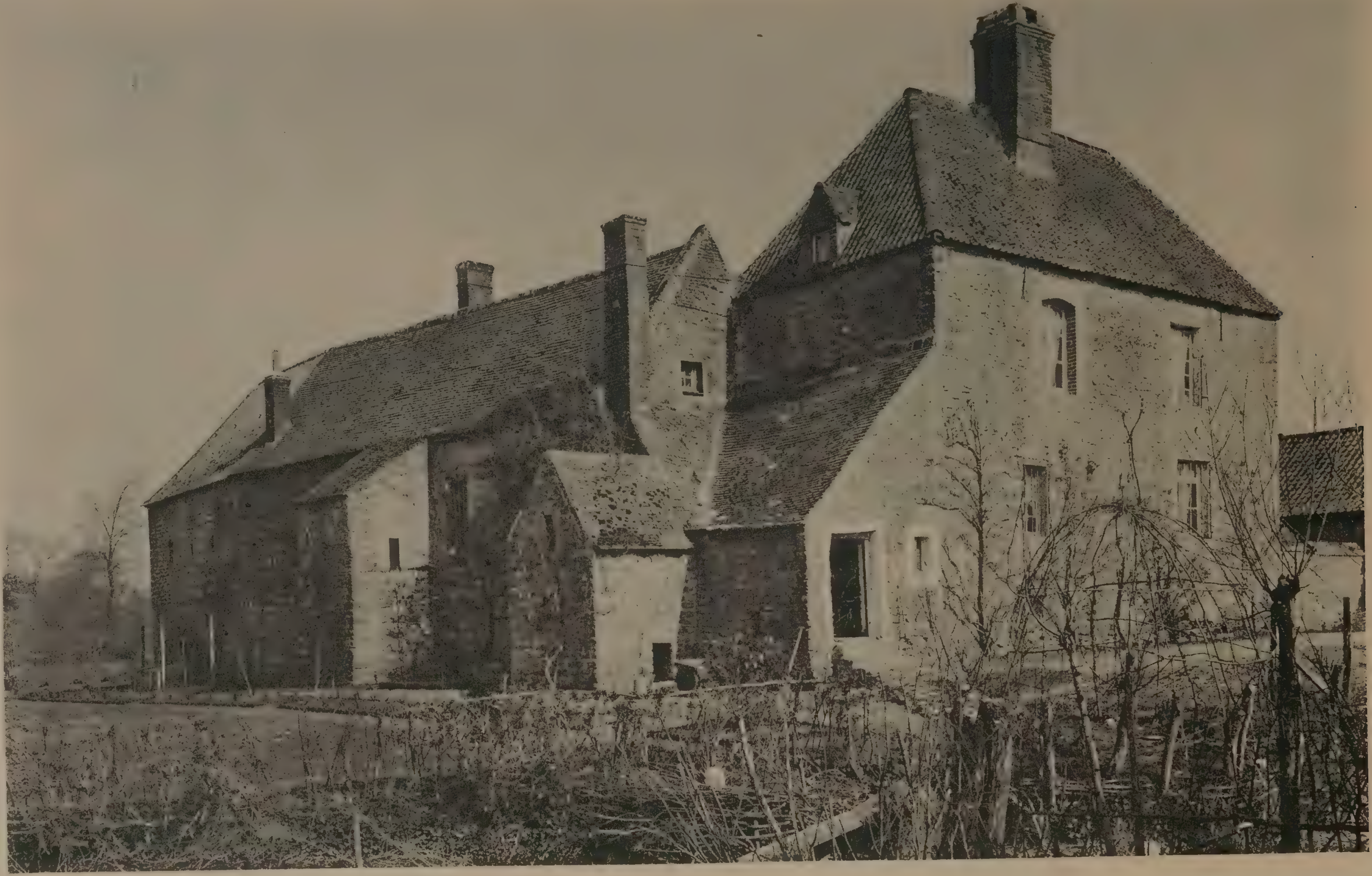


La cugnie, in the valley of the Liane, hard by the little hamlet of Isques, is a fortified farmstead in a double sense. Not only has it the long ranges of barns, stables, byres and sheepfolds enclosing the great farmyard, like the other fortified farms of the neighbouring countryside, but it has also an inner barrier shutting off an inner courtyard, two sides of which are closed in by the house walls, while a stable forms a third side of the enclosure. All of this arrangement originated in long past times when the troubled state of the region made protection a prime necessity, but, widely different as are the circumstances today, it nevertheless conveys suggestions that the discerning designer will not be slow to appreciate as meet for adaptation in this country.

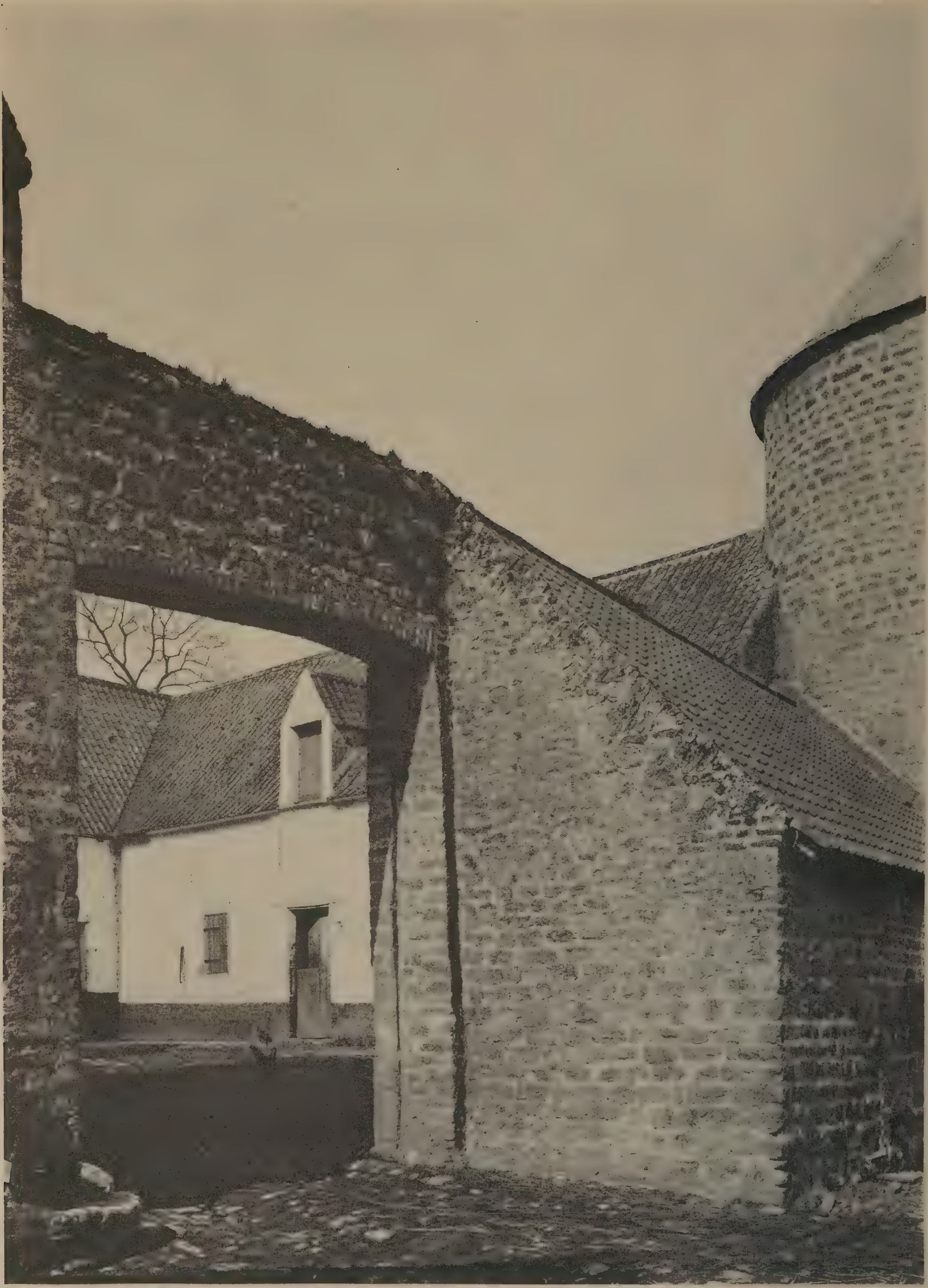
The great barnyard is of unusual extent and the long stretch between the outer and the inner gates is cobble-paved like a country road. The disposal of the sundry buildings throughout the entire group was well calculated not only for purposes of defense in time of need but was also conducive to convenient concentration. To the south of the house, the garden lies beyond the pale, so to speak, and open to the meadow without walls or other protection save a low edge beyond which circles a swift-flowing brook. The course of this brook, indeed, approximating a great half-circle, has determined the form and arrangement of the *potager* and the crescent division of its beds in the space between the south wall of the house and the curve of the stream. In this particular, it is a matter of interest to mark how a pre-existing natural object has dictated the lines of a plan where the claims of definite form had all the sanction of long established tradition which conservative owners were always disposed to honour. In the other *potagers* already published in this series the mediaeval quadripartite division, or some perfectly obvious amplification of it, obtained in every instance. Here it is illuminating to see the way in which tradition persisted, but persisted in a form modified by and accommodated to a natural condition that could not well be changed. Incidentally, it is worth noting that in the *potagers* of old farmsteads and small manor houses in the provinces we may look for the vigorous survival of mediaeval and Renaissance garden traditions, and look with a reasonable certainty of finding what we seek,



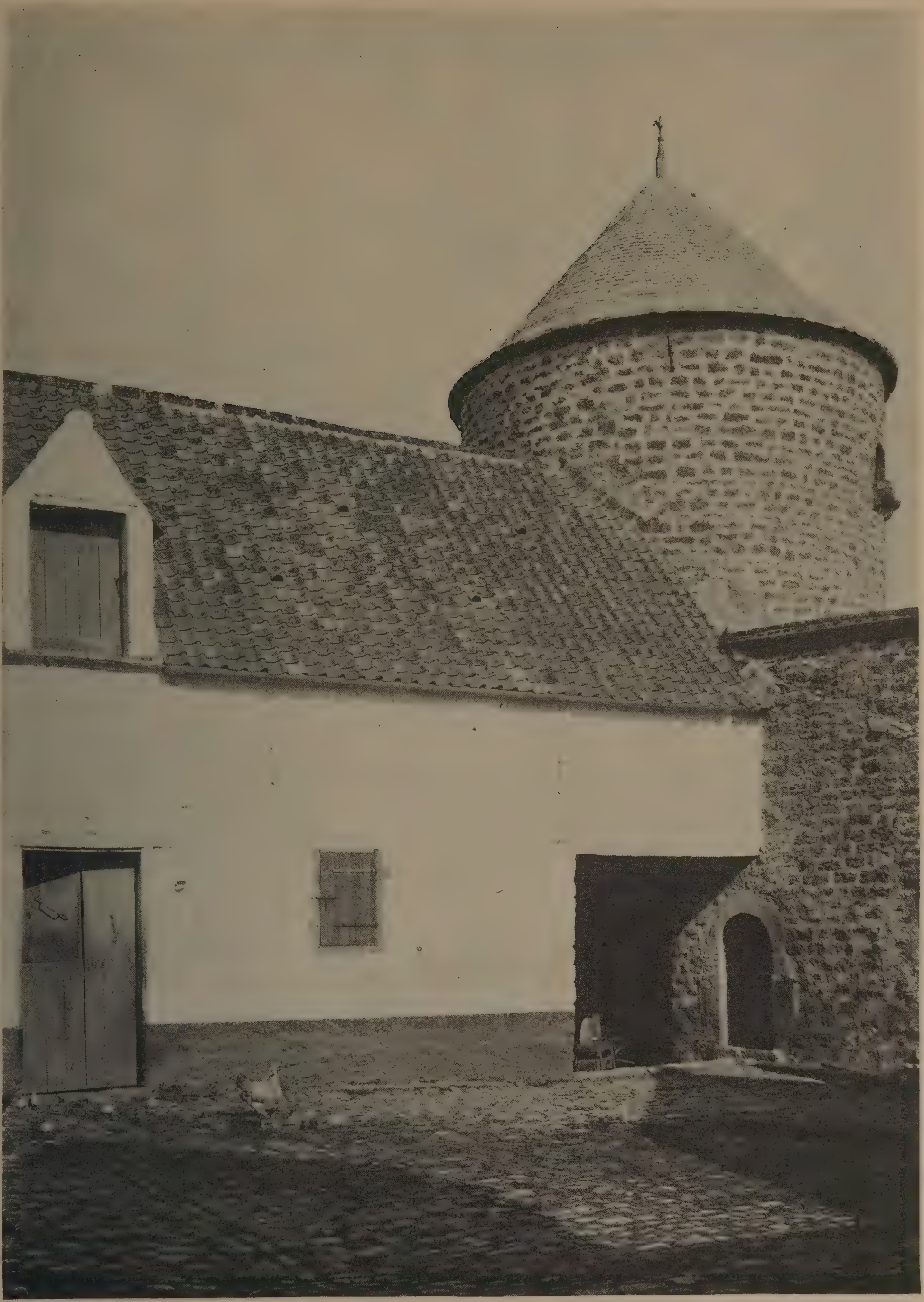
Outer Courtyard
FERME LA CUGNIE, ISQUES, FRANCE



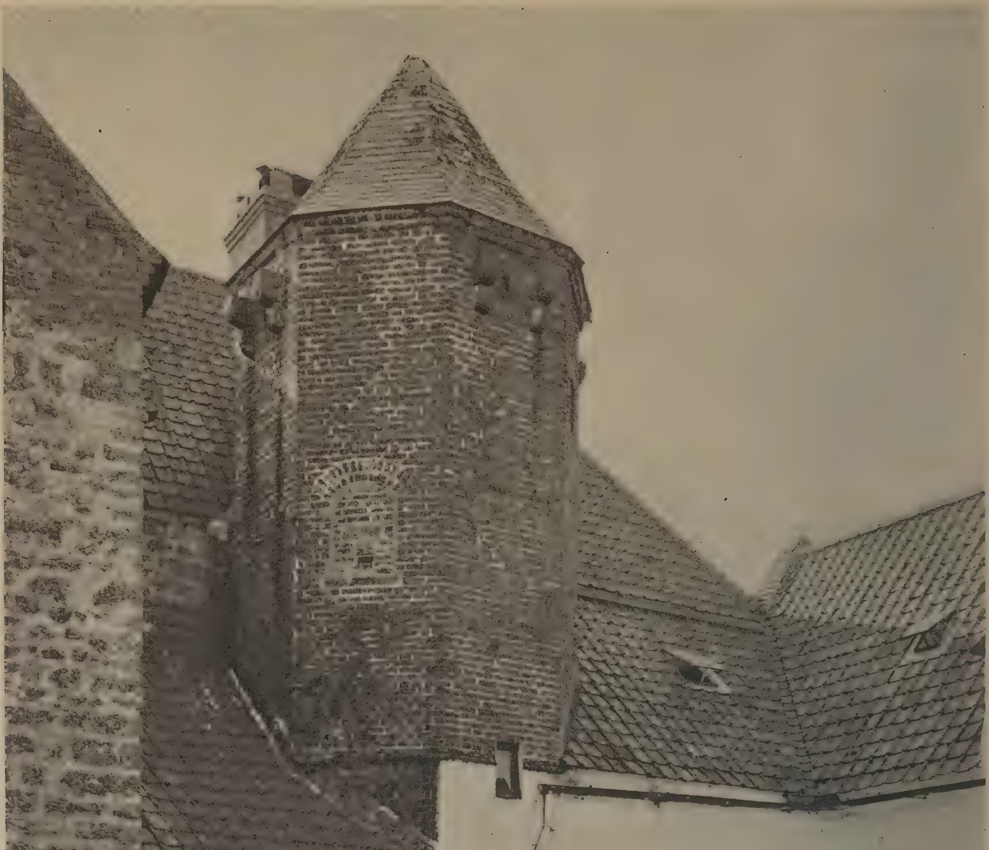
South and East Fronts
FERME LA CUGNIE, ISQUES, FRANCE



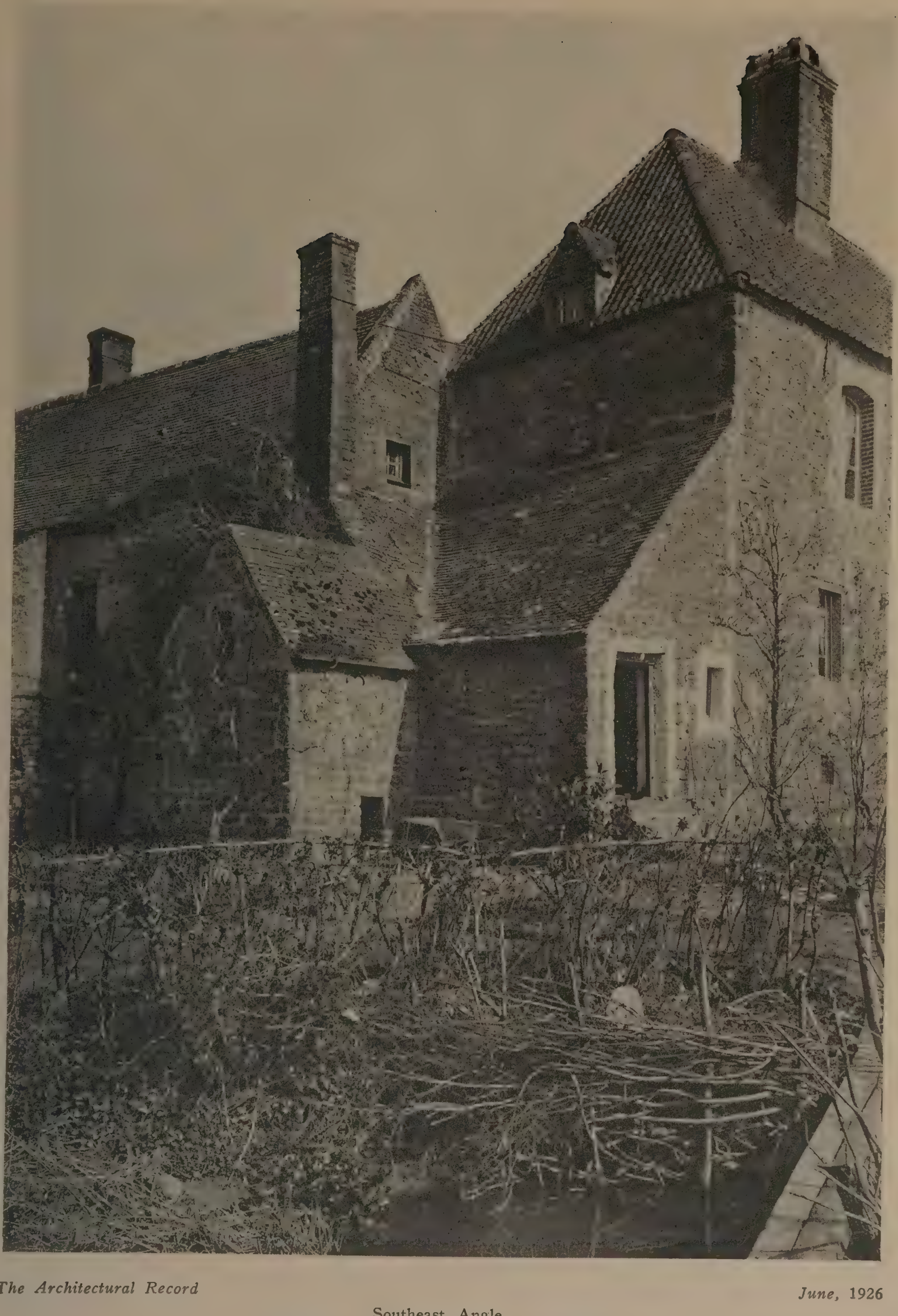
Gate Inner Courtyard
FERME LA CUGNIE, ISQUES, FRANCE



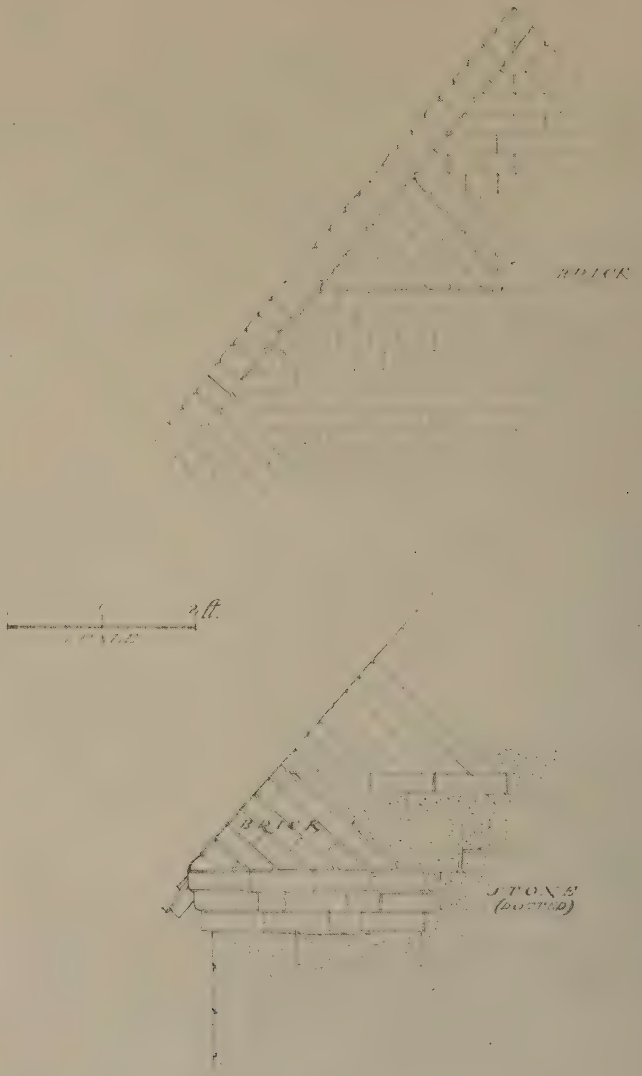
Inner Courtyard
FERME LA CUGNIE, ISQUES, FRANCE



Inner Courtyard and Tower
FERME LA CUGNIE, ISQUES, FRANCE

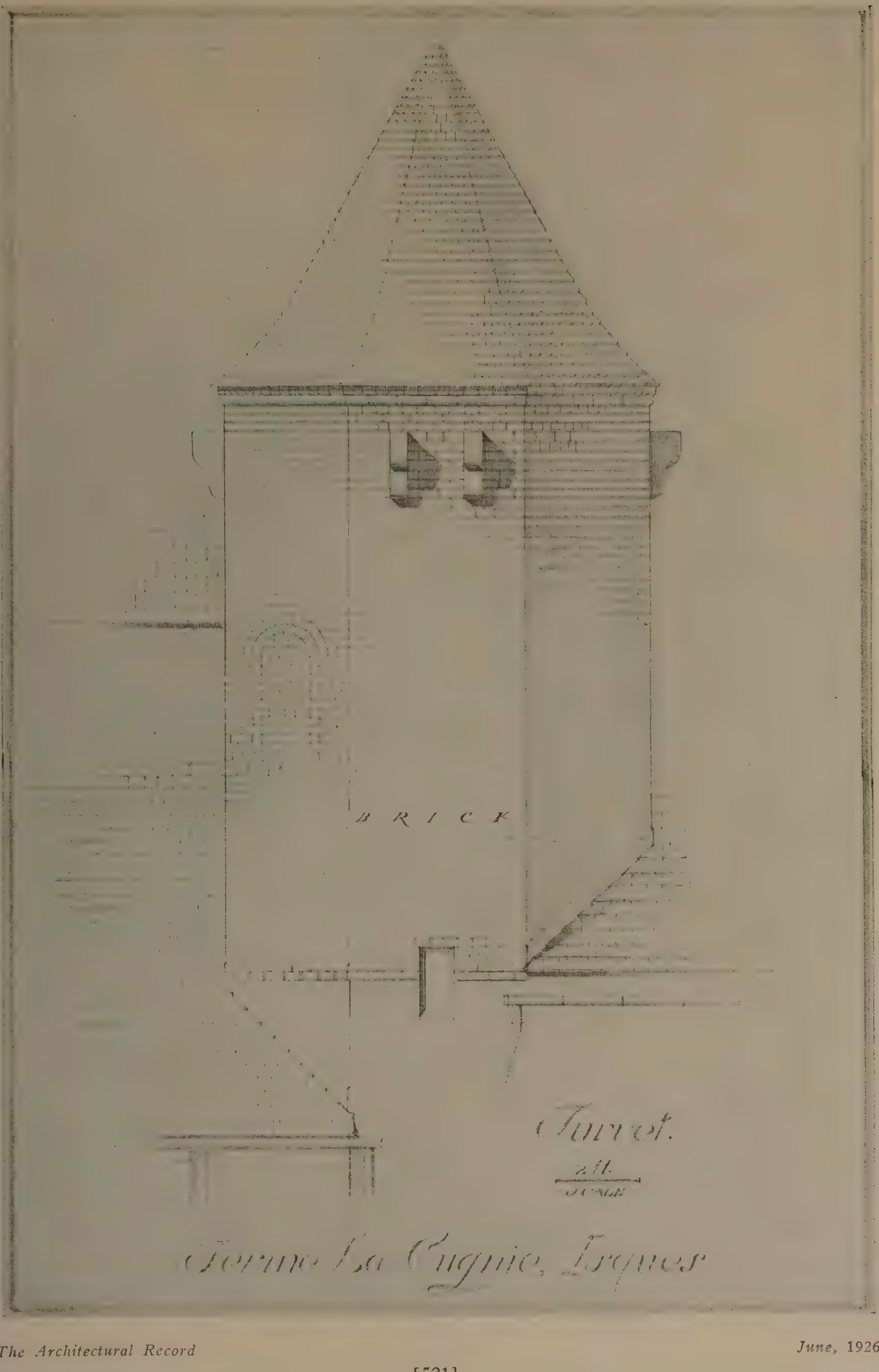


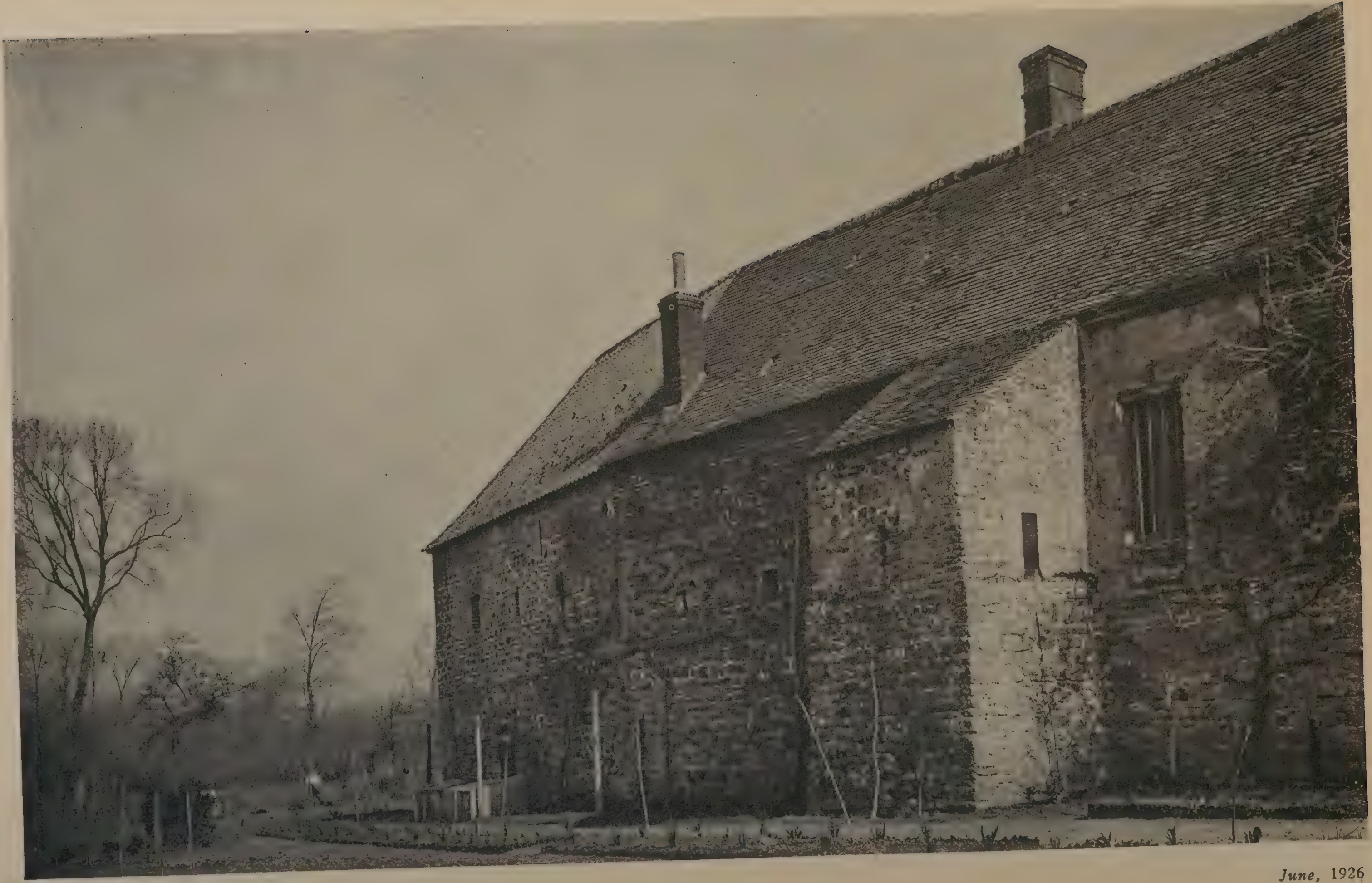
Southeast Angle
FERME LA CUGNIE, ISQUES, FRANCE



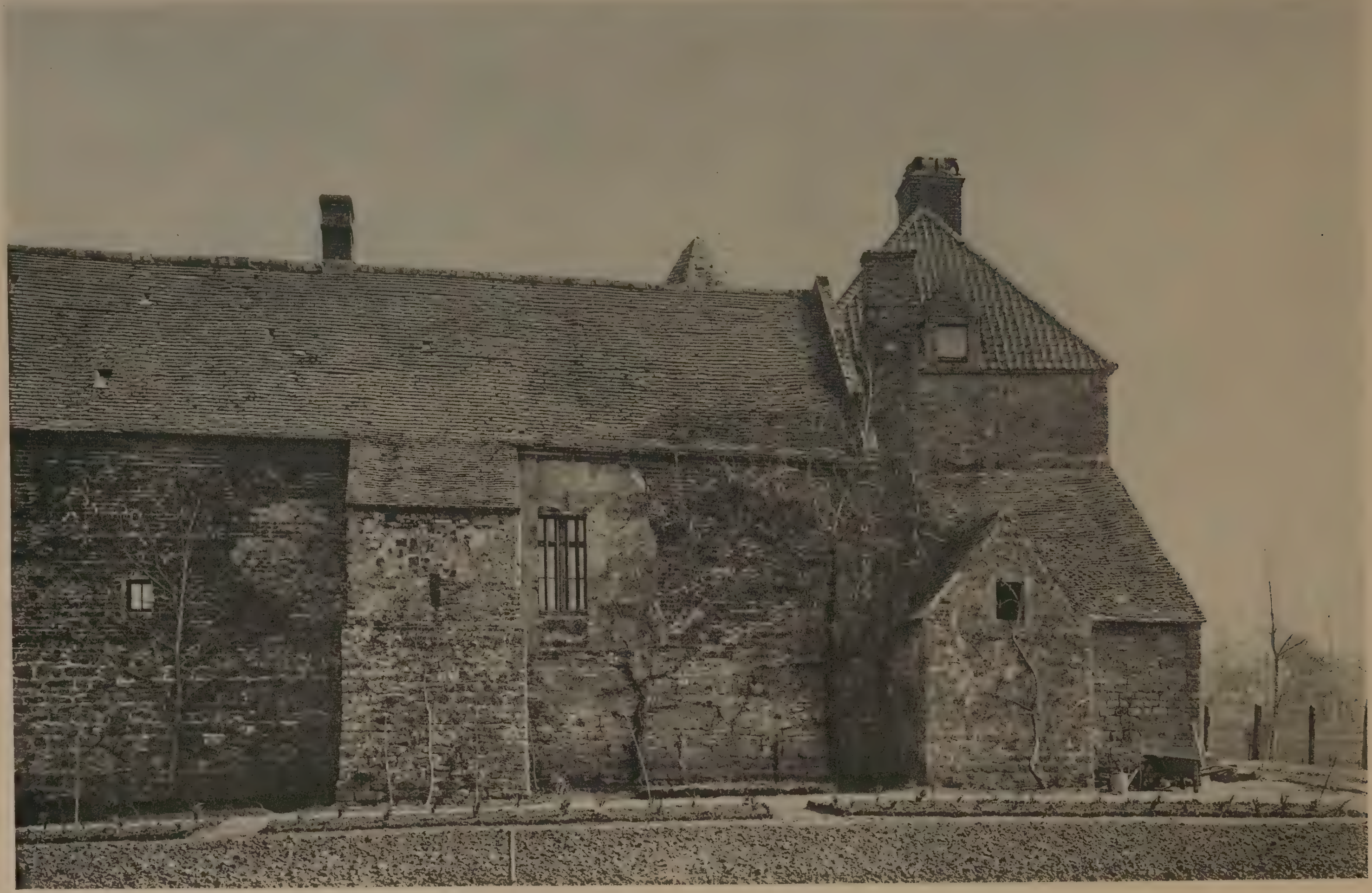
Brick Details

Ferme La Cugnie, Irques


BRICK
Turret.
2 ft.
SCALE
Ferme La Cugnie, Irques



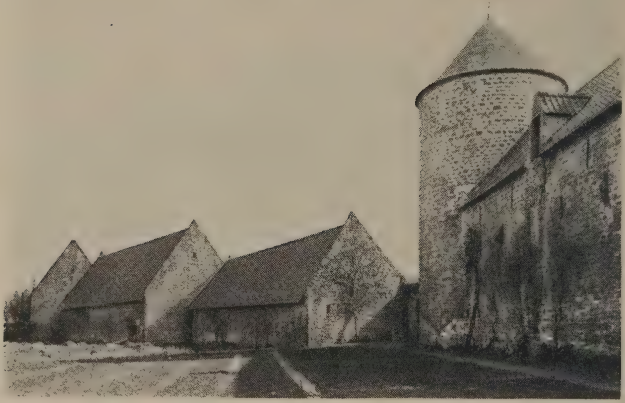
South Front and Potager
FERME LA CUGNIE, ISQUES, FRANCE



Detail, South Front
FERME LA CUGNIE, ISQUES, FRANCE

displayed in a tangible manner. In the more pretentious estates surrounding the greater houses the changing fashions in garden design usually found favour in the eyes of the owners and oftentimes all traces of earlier plan were completely obliterated, even before the landscape fallacy derived from England wrought incalculable havoc. At the farmsteads and small manors the *potagers* were not deemed important enough to be re-fashioned. Their purpose was chiefly utilitarian. They fulfilled the function for which they were intended, and so they were let alone. Hence they have remained intact as embodiments of a mode that merits serious attention.

The buildings at La Cugnie exhibit a truly refreshing whimsicality in the use of materials, a whimsicality evidently prompted solely by expediency and adopted without thought of the effect, but singularly happy in the final result both as regards colour and texture. The fortuitous commingling of brick and stone, rubble with fragments of ashlar, and transitional patches of stucco bridging the gaps, we find best exemplified, perhaps, in the outer wall of the south front along the garden, although a somewhat similar blending can be seen at various other points. The one piece of out-and-out brickwork is the octagonal tower in the inner courtyard, a structure whose exceptionally mellow texture and simple but adequate and effective details cannot fail to commend themselves to the close observer. The cornice of chiselled brick is particularly satisfying. Another bit of brick detail that ought not to be overlooked is the skewed work on the eastern gable of the south block. The coping of the stone gable of one of the western barns, too, deserves examination. One of the points of collective interest in the group is in the study of the roof contours which, in themselves, present an illuminating feature.



FERME LA CUGNIE, ISQUES, FRANCE

EARLY AMERICAN ARCHITECTURE and the ALLIED ARTS.—*A Bibliography*

By
Richard J. Bach

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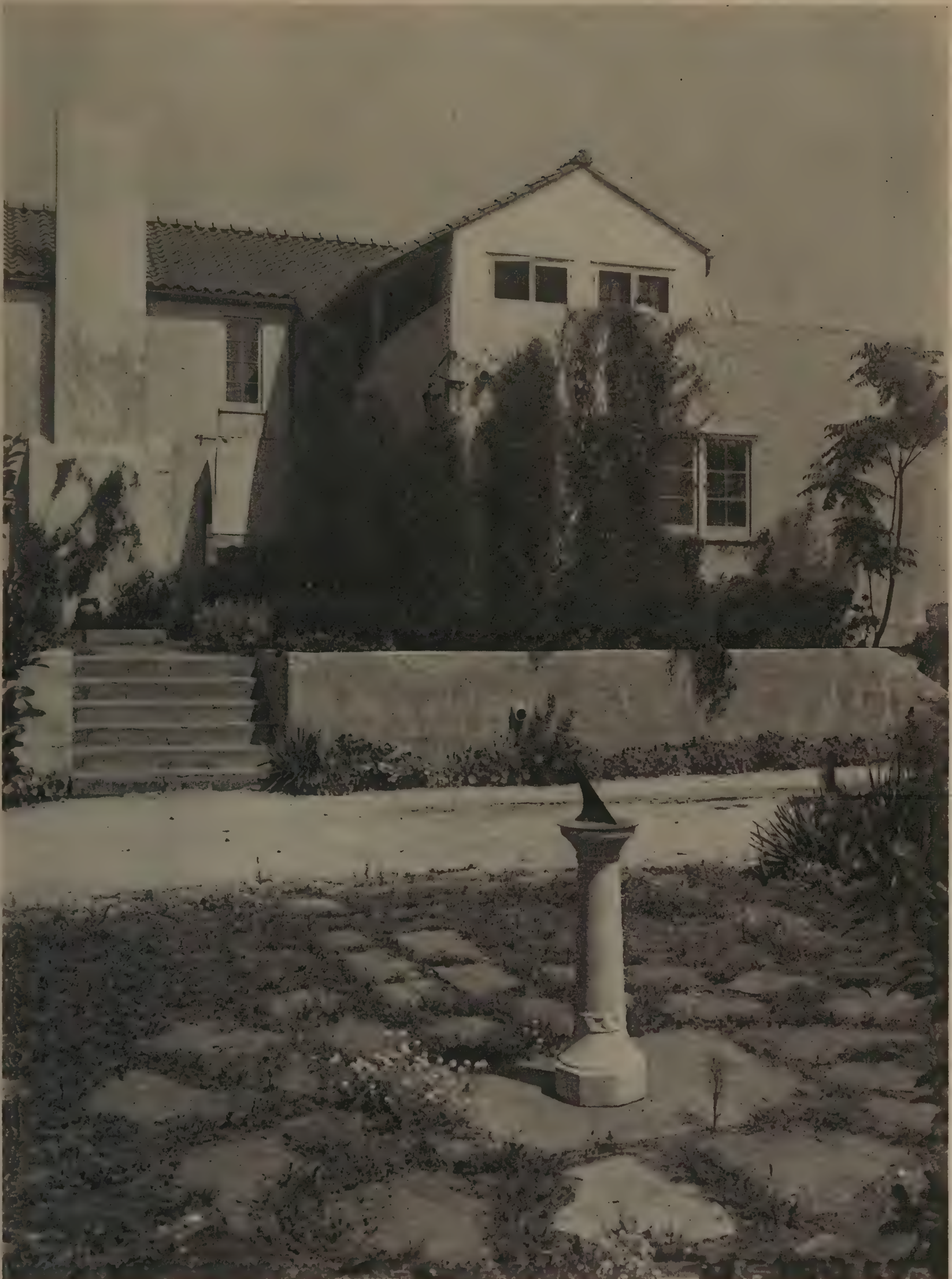
(*To be concluded in the July issue*)

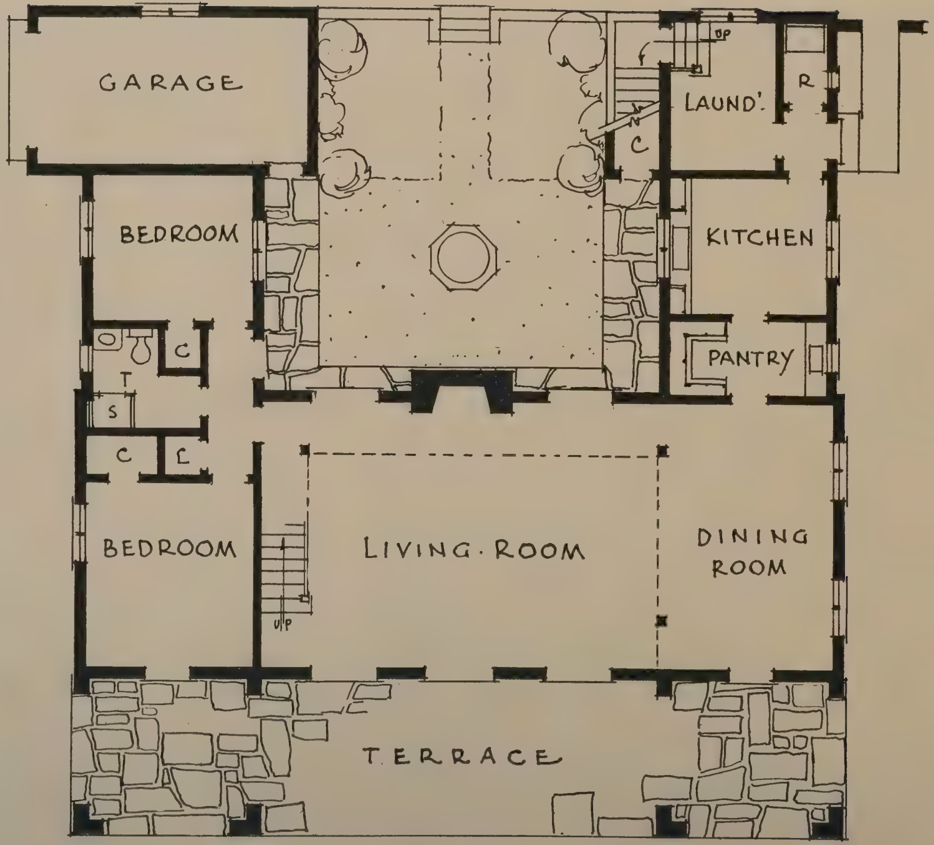
PORTFOLIO

CVRRENT ARCHITECTVRE



RESIDENCE OF E. R. VOLLMER, ESQ., NORTHPORT, L. I.
Foster & Vassar, Architects

Photo, Amemiya.



FIRST · FLOOR · PLAN

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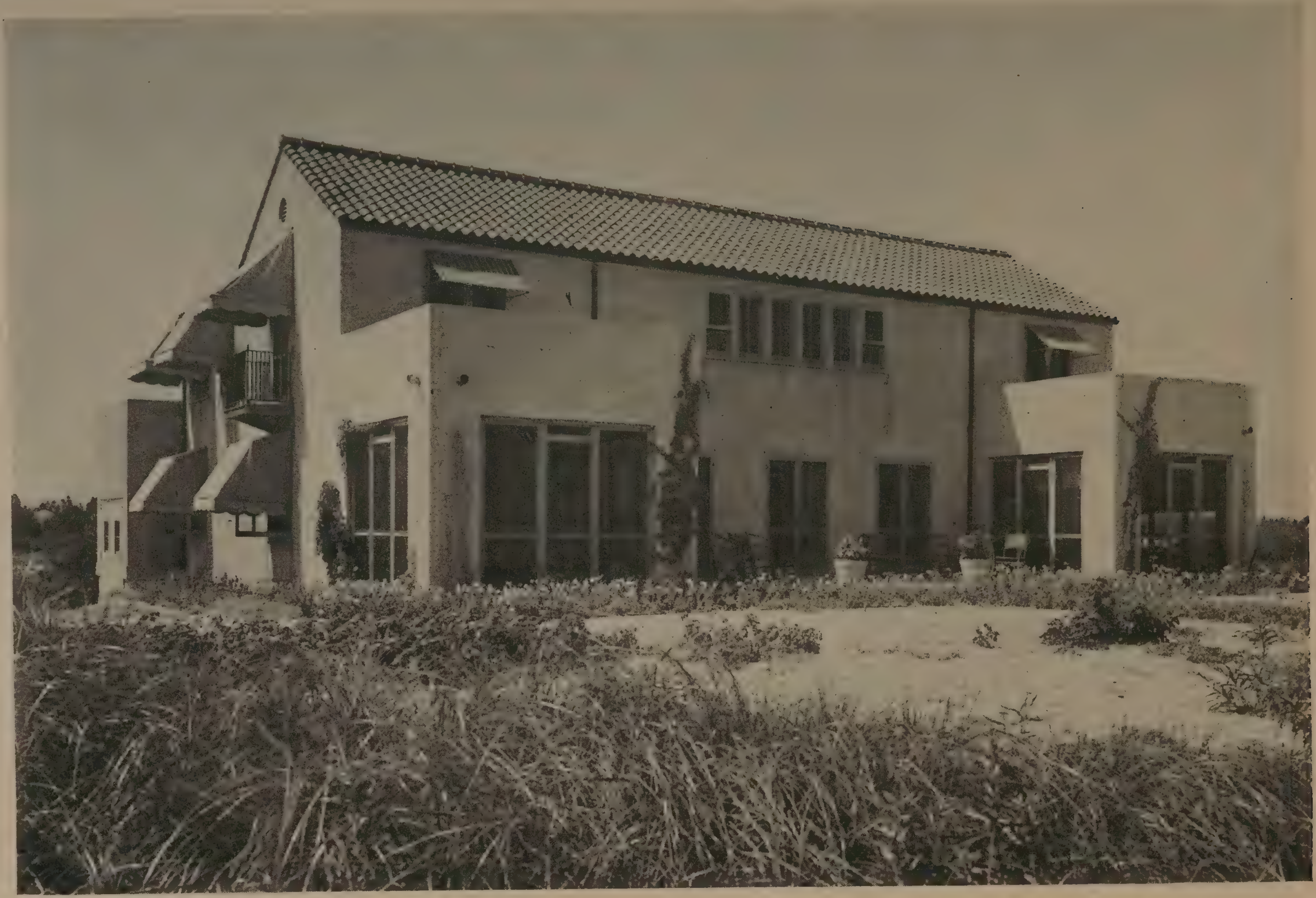

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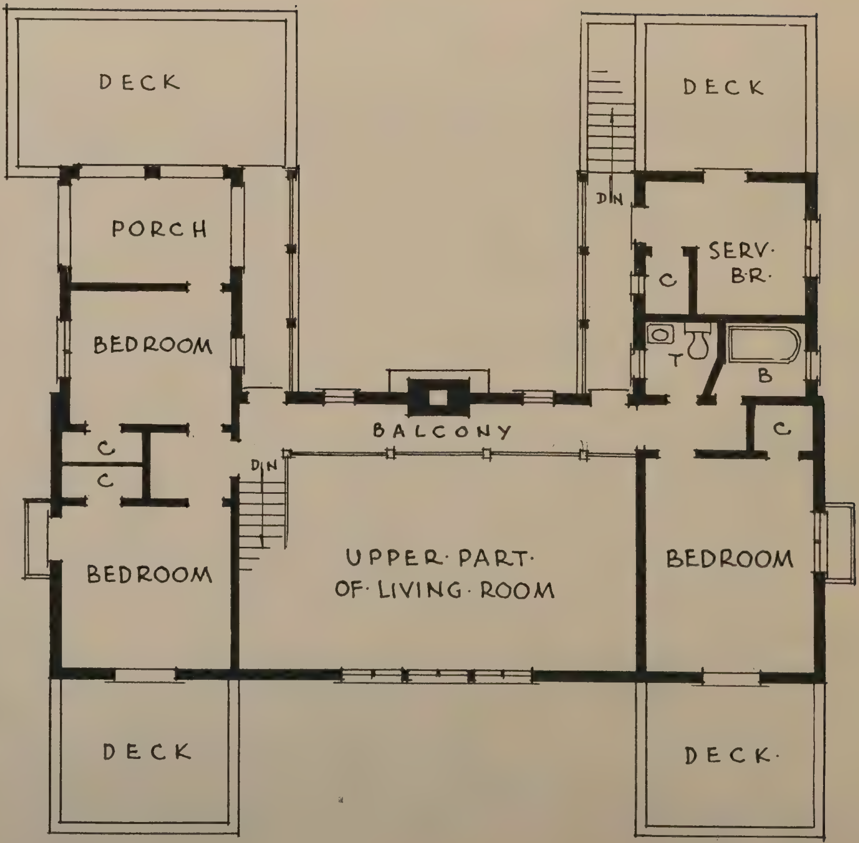

SECOND· FLOOR· PLAN

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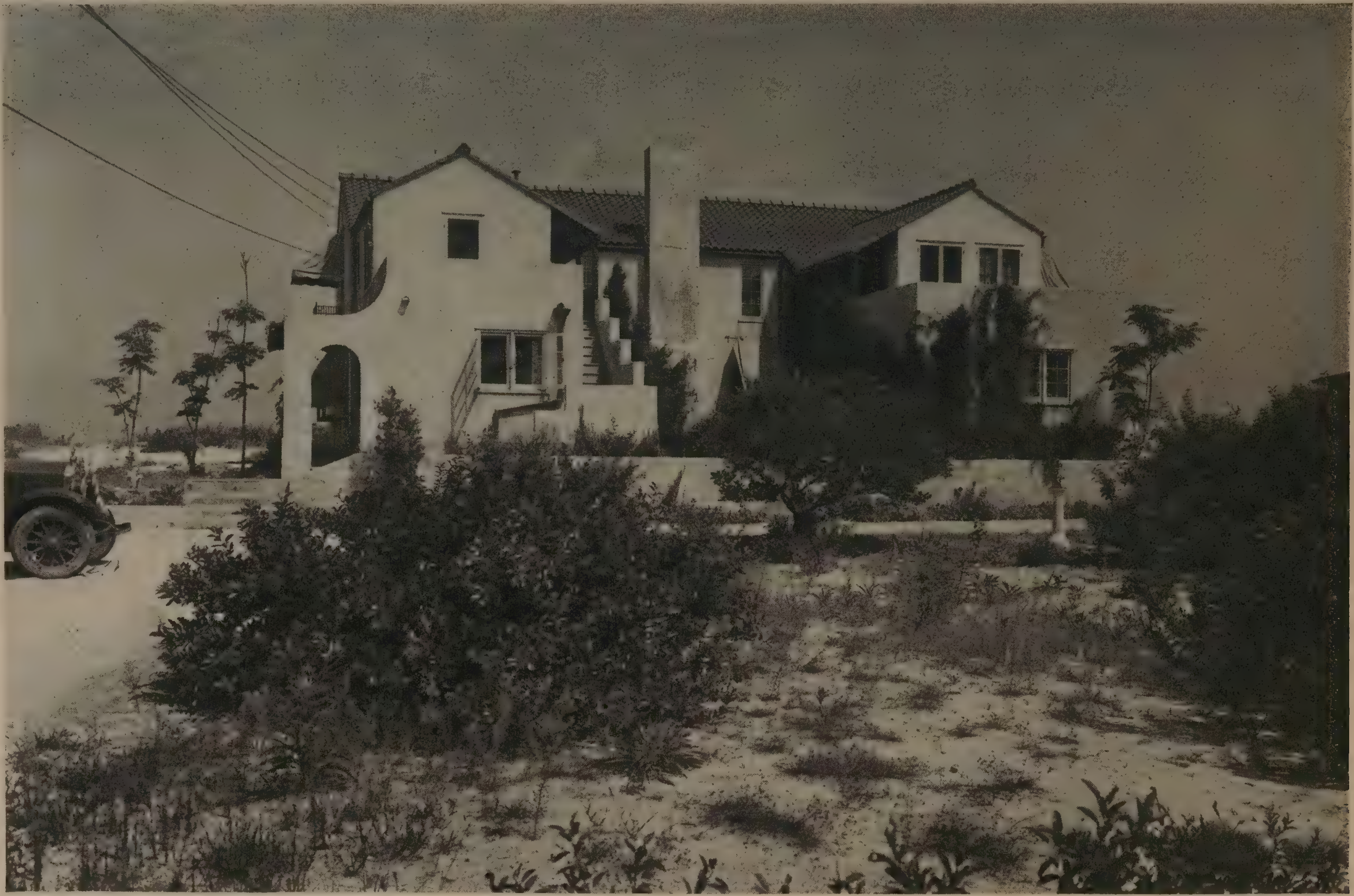

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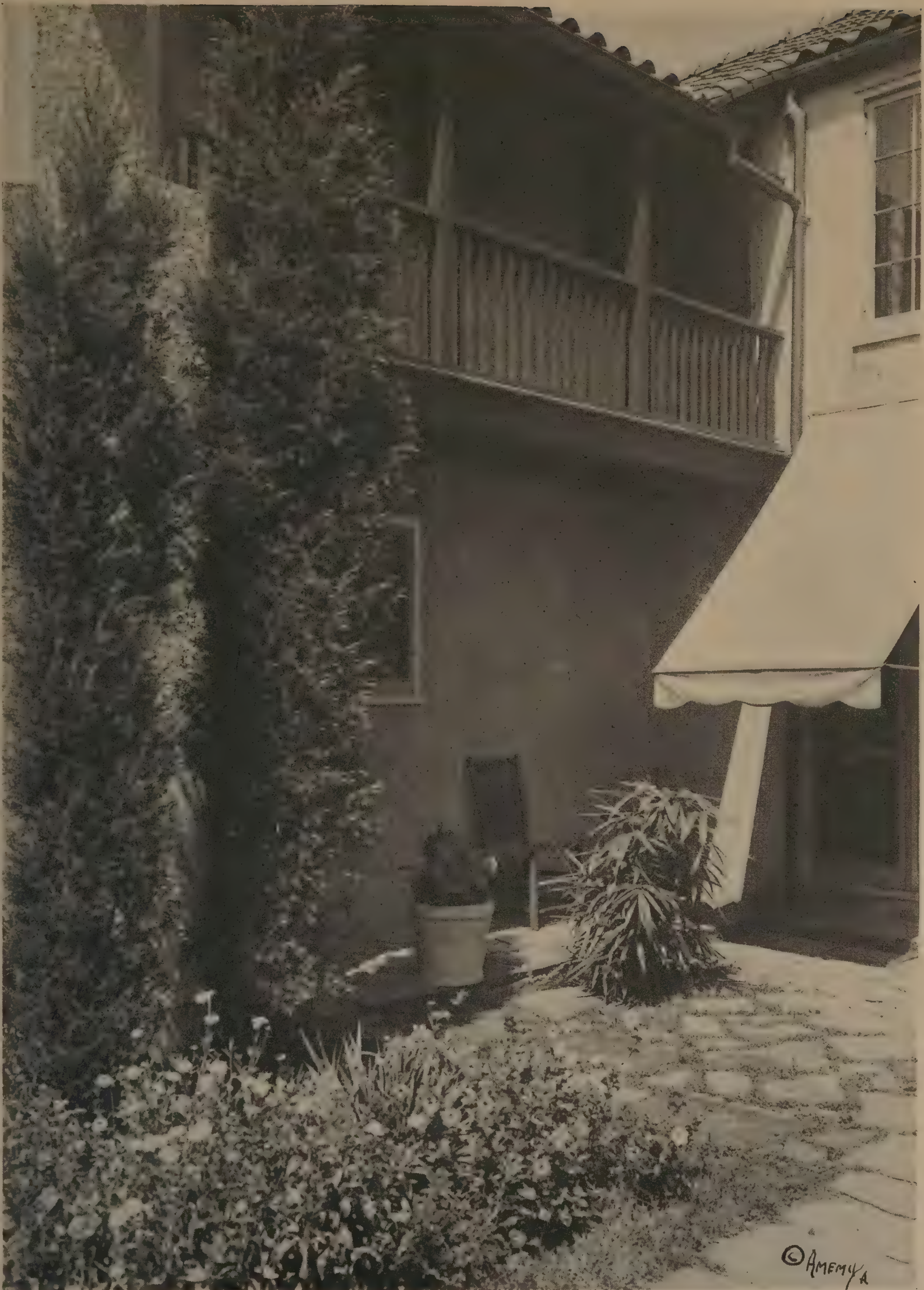
Foster & Vassar, Architects

Photo, Amemiya.



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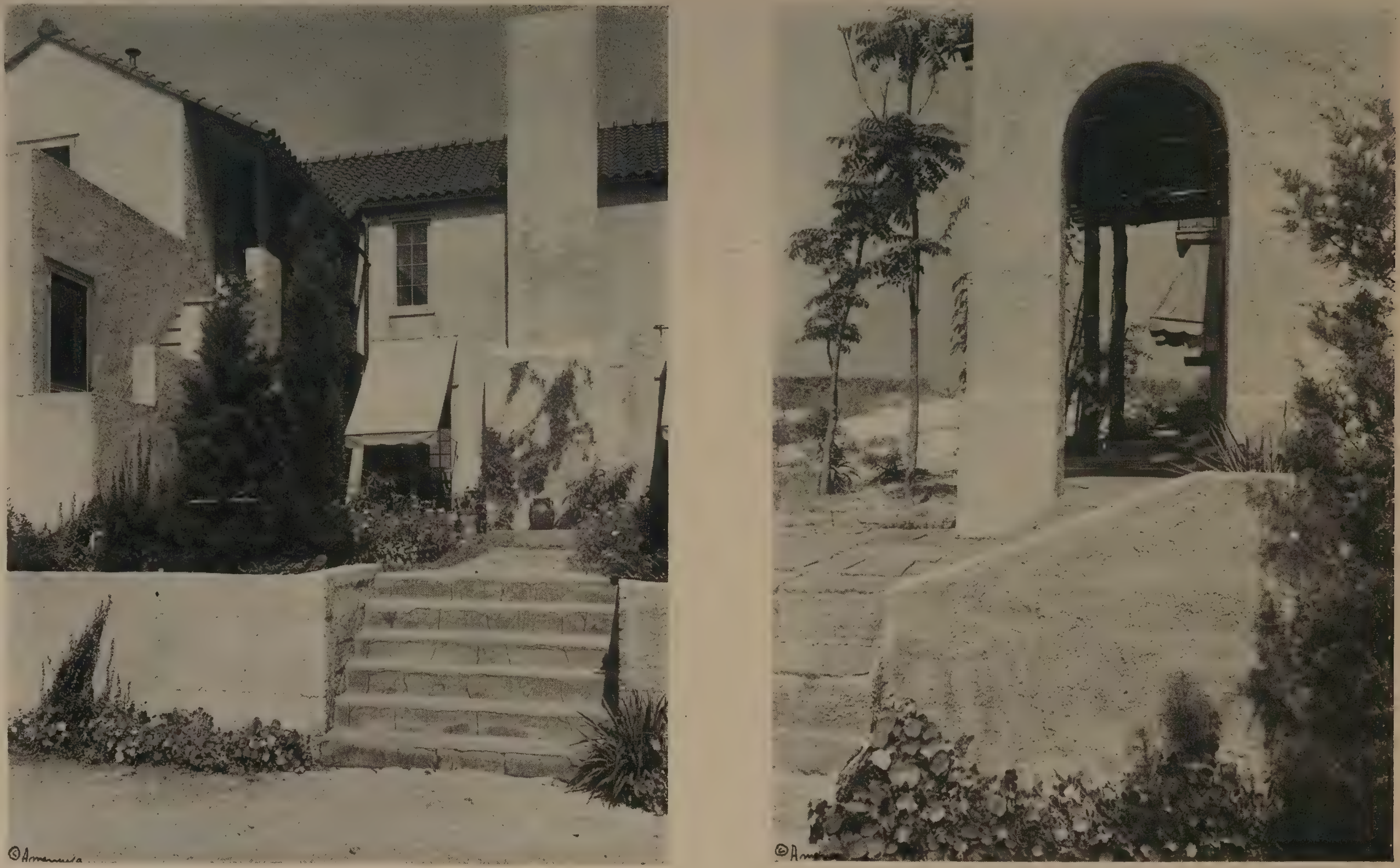

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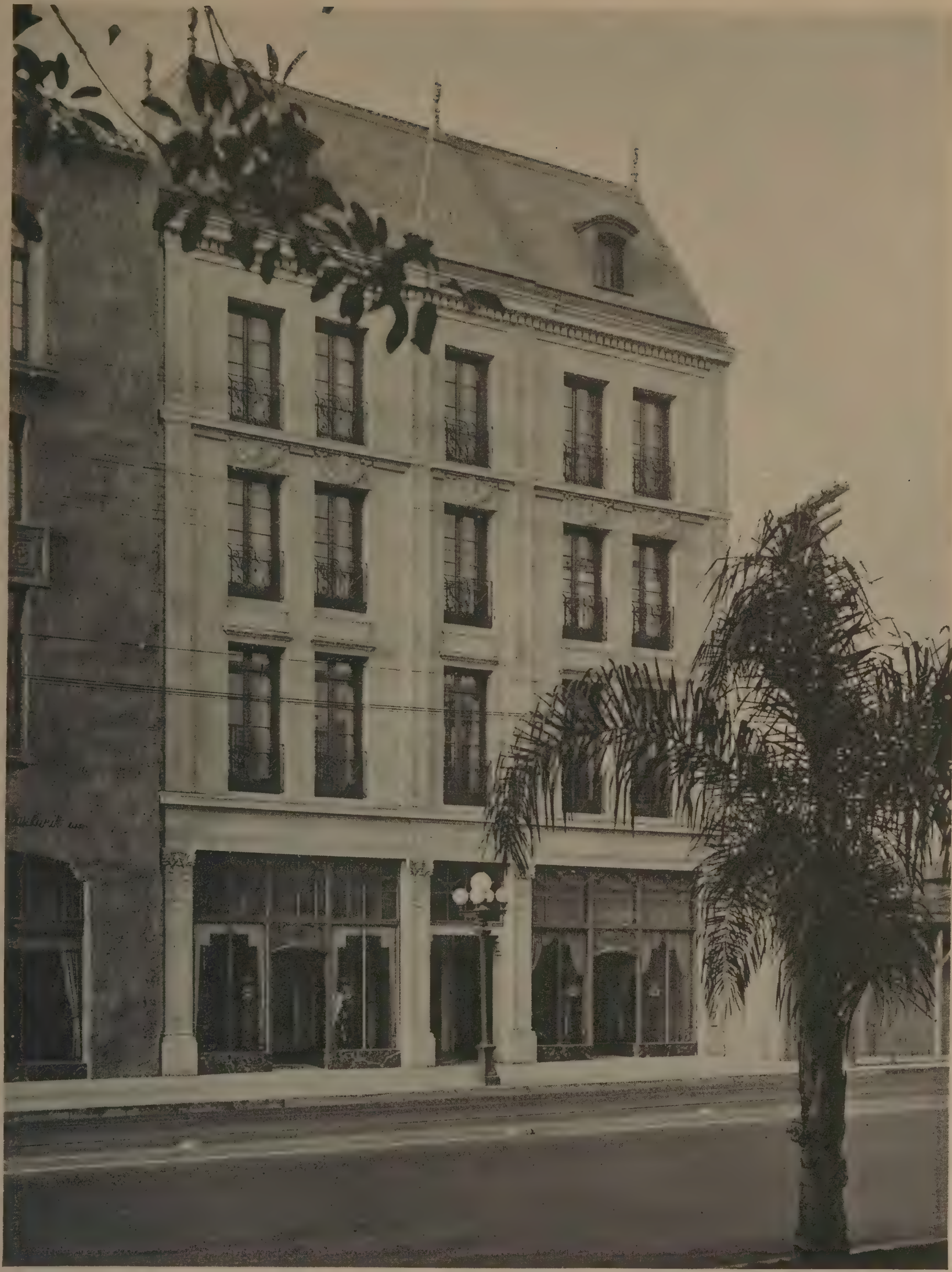
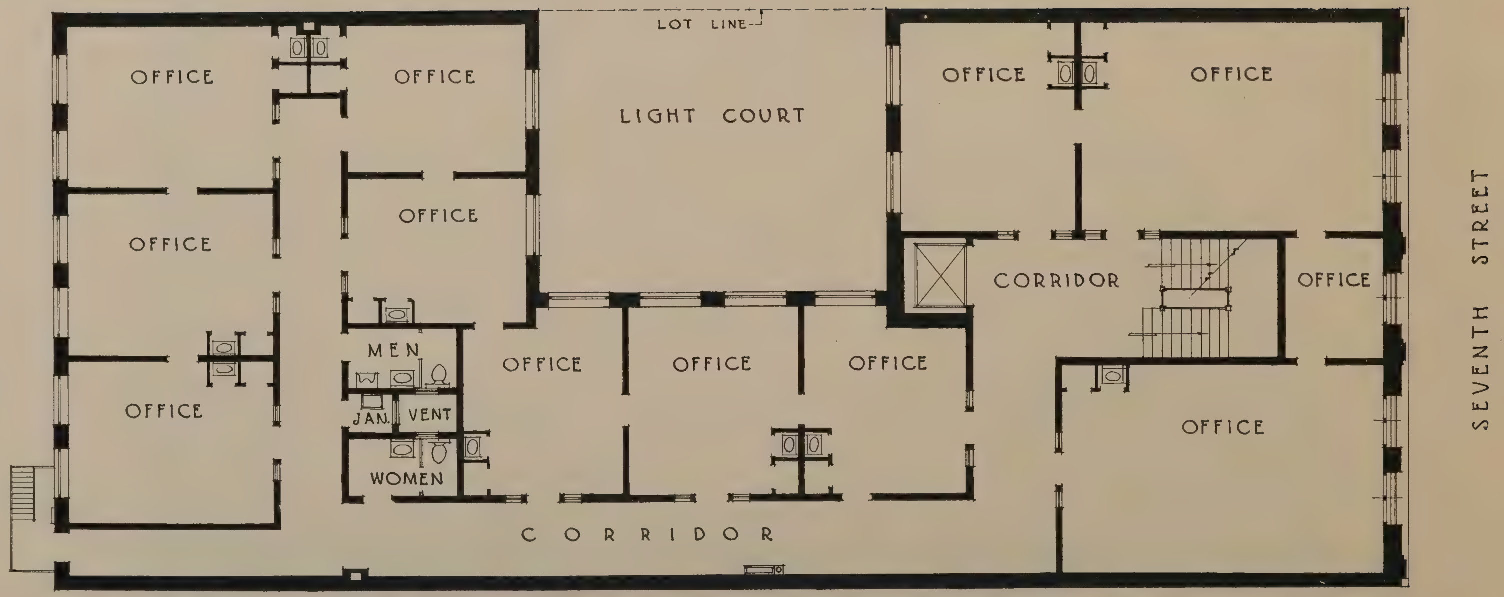
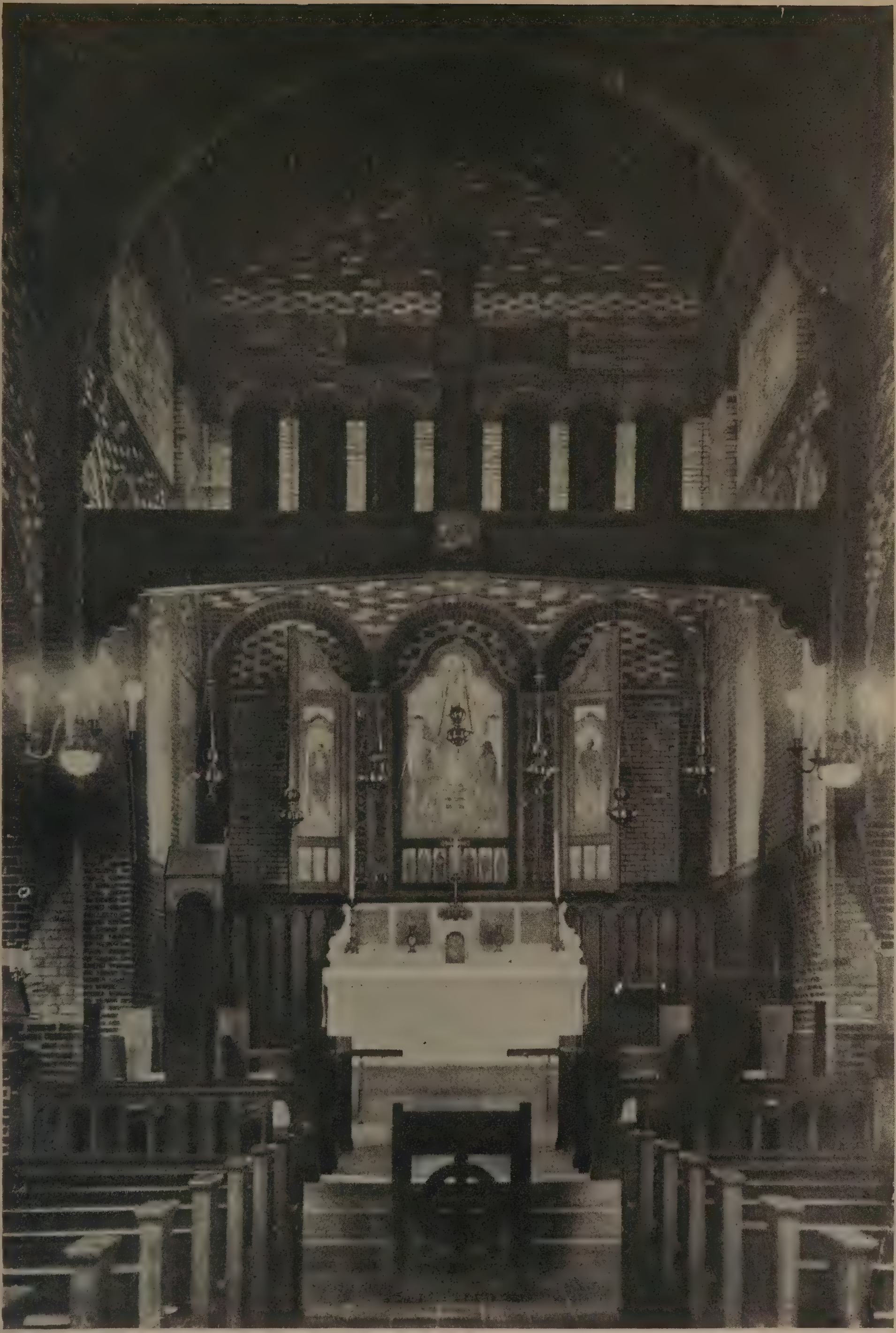


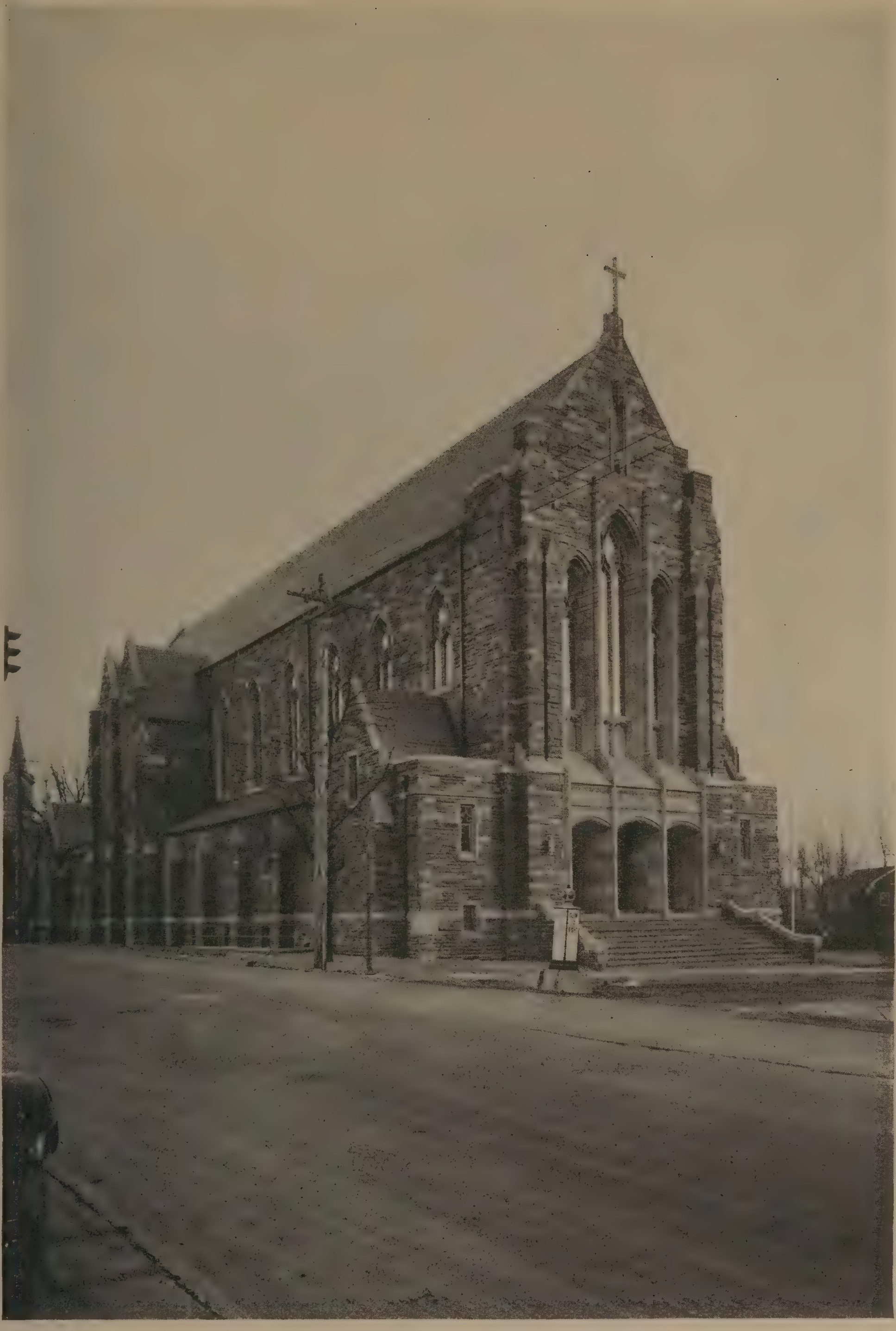
THE THEODORE KOSLOFF BUILDING, LOS ANGELES, CALIFORNIA
T. Beverley Keim, Jr., Architect



·TYPICAL FLOOR PLAN·
·THEODORE KOSLOFF BUILDING·
·LOS ANGELES·
·T. BEVERLEY KEIM, JR., ARCHITECT·



ST. PETER'S CHURCH, SALISBURY, MARYLAND
Frank R. Watson, George E. Edkins and William Heyl Thompson, Associate Architects



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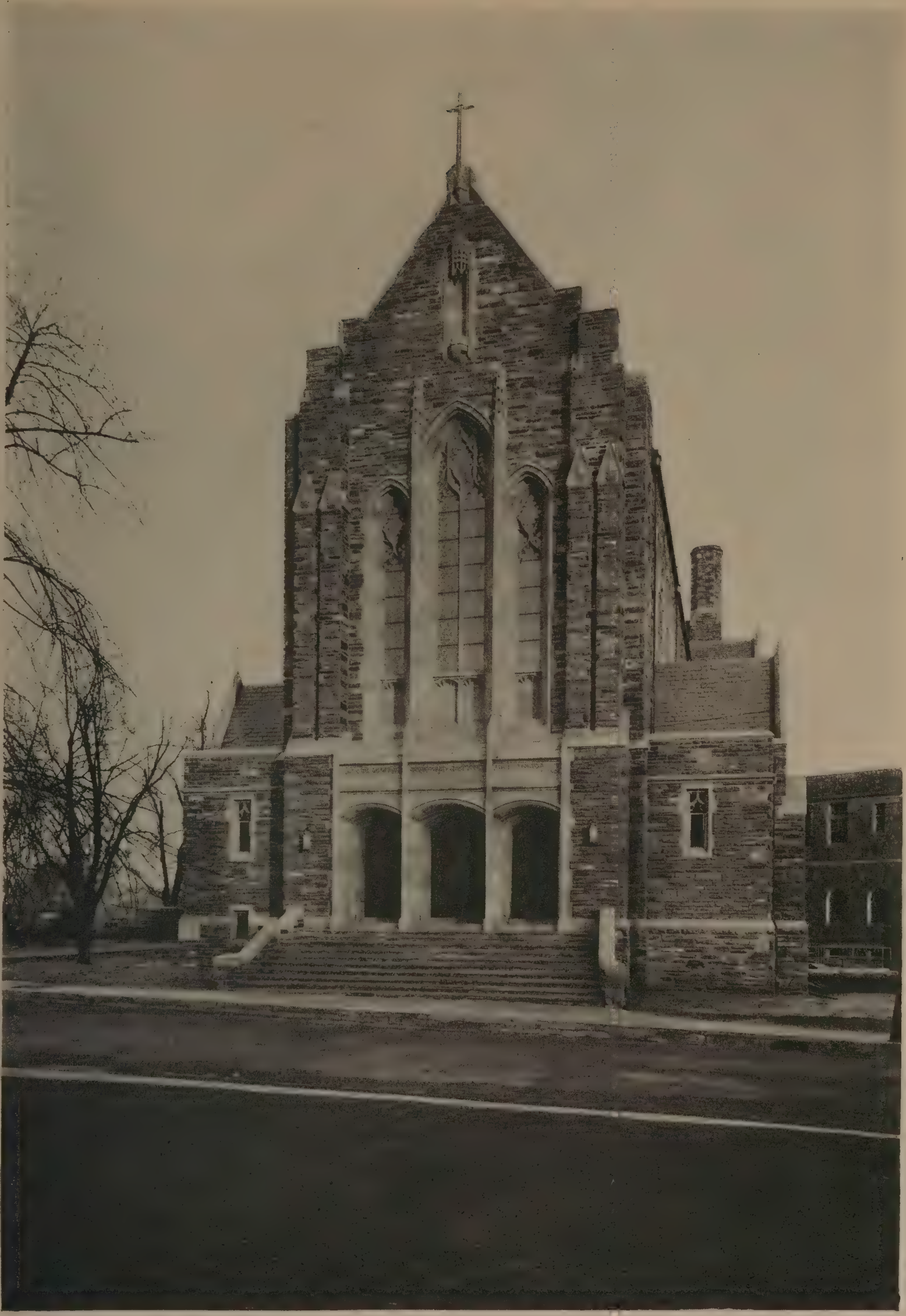
Frank R. Watson, George E. Edkins and William Heyl Thompson, Associate Architects



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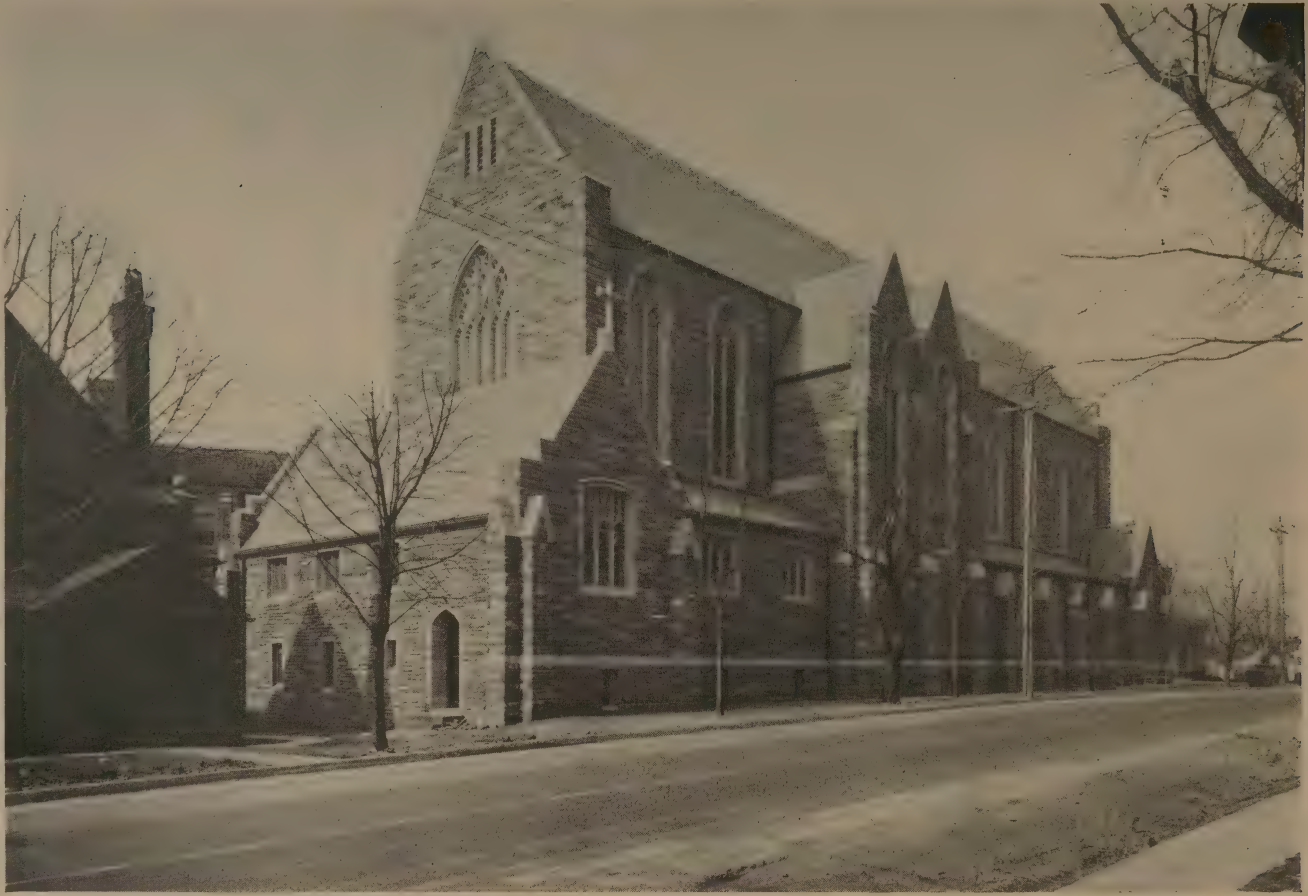

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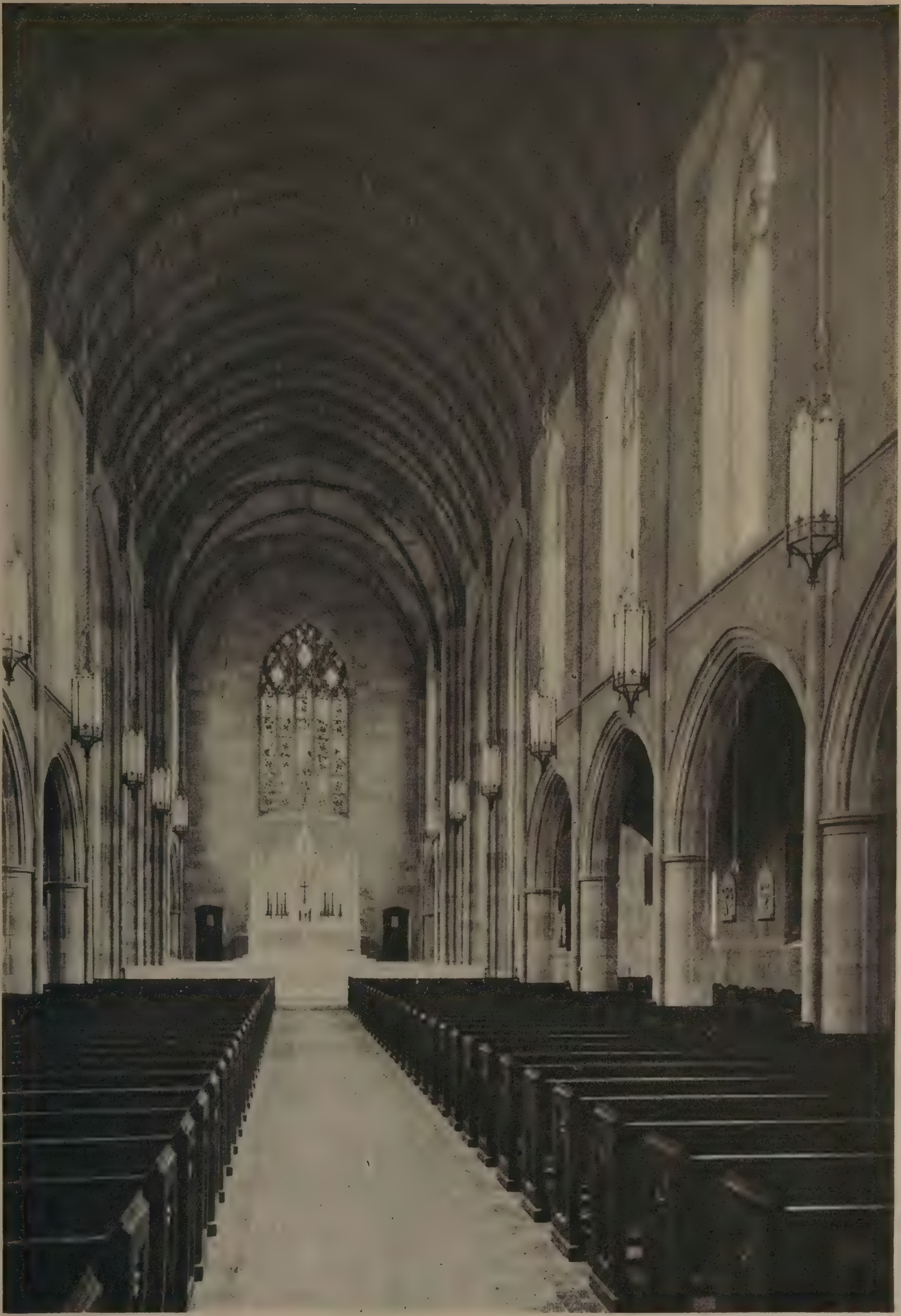

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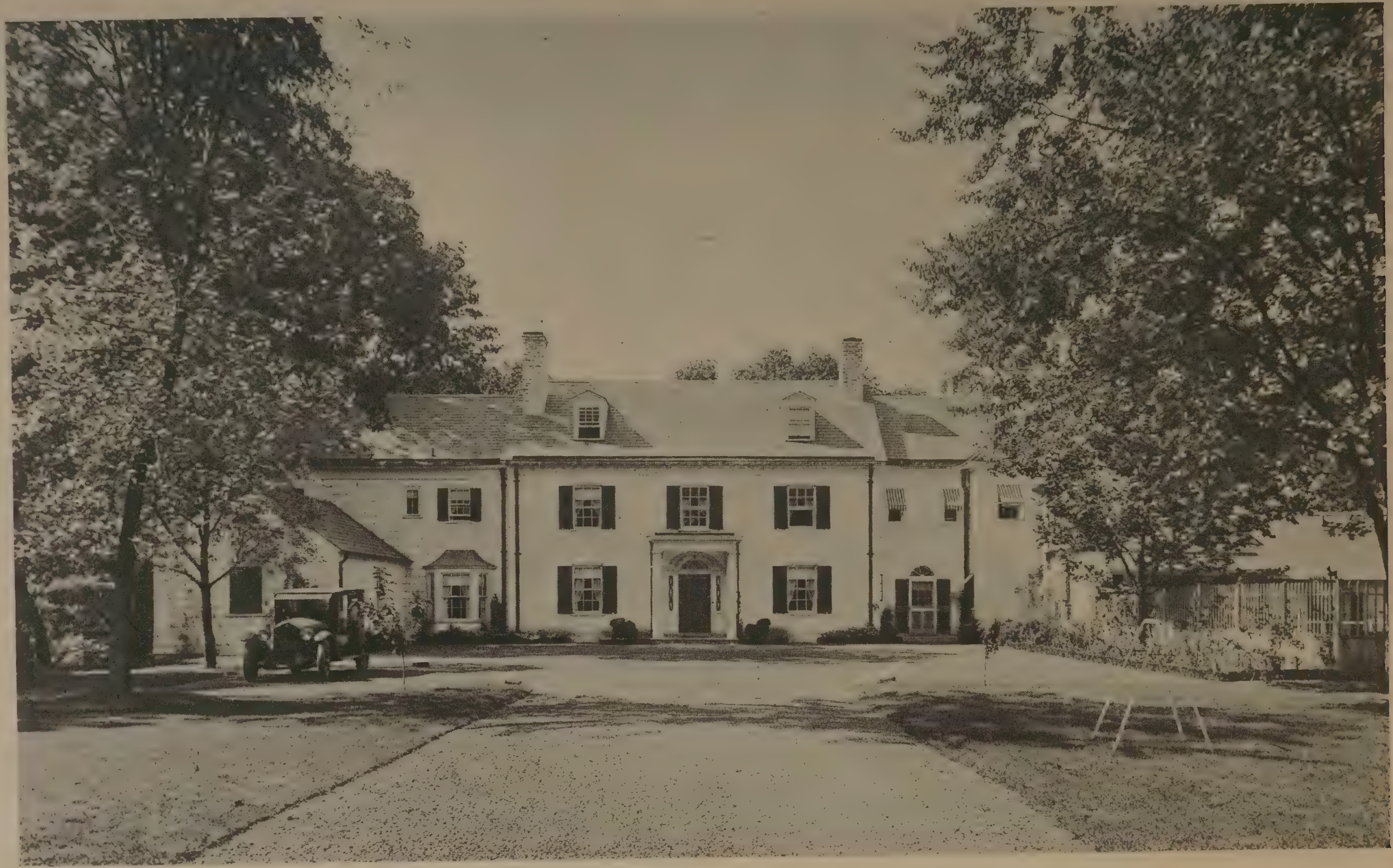
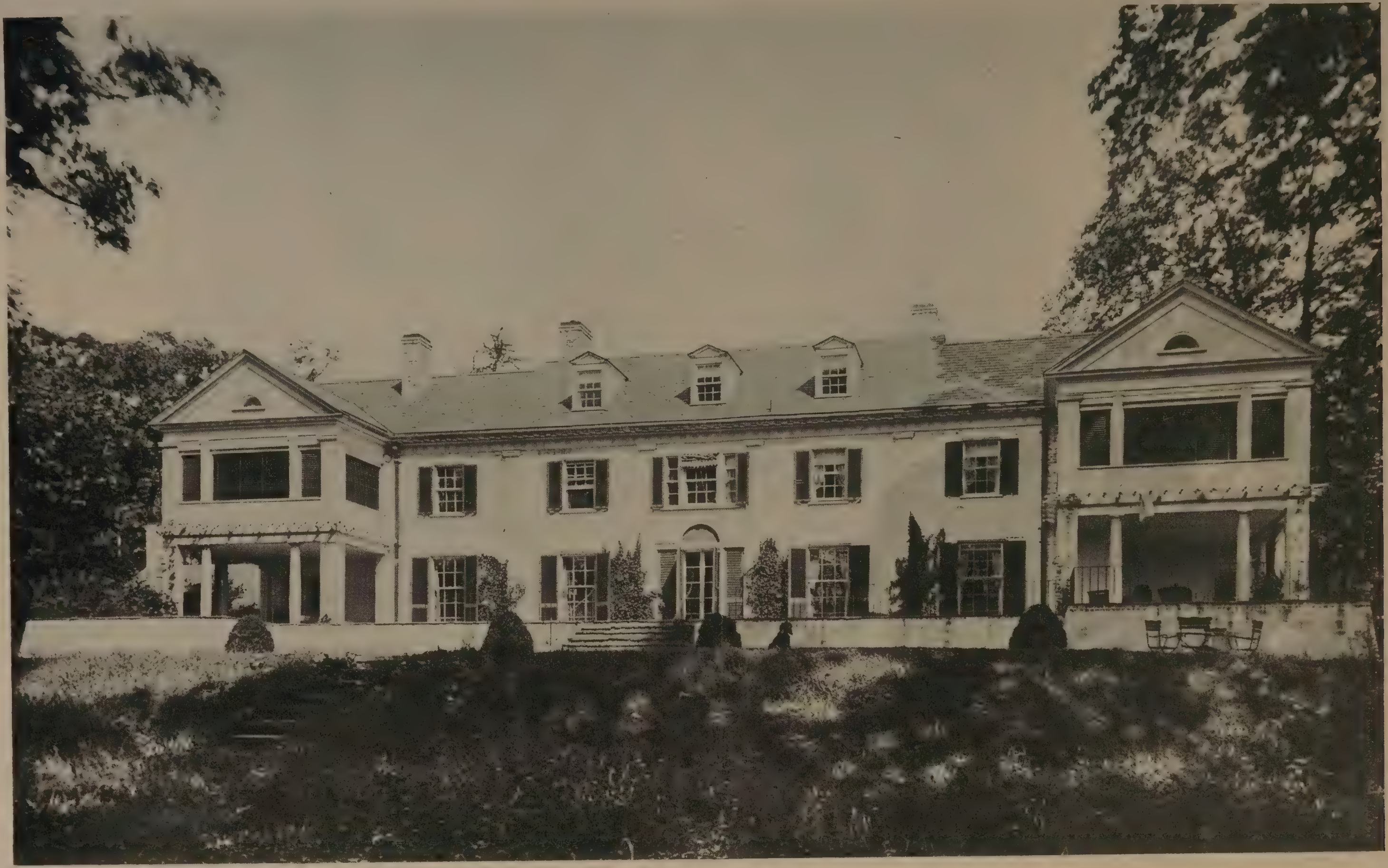


THE RESIDENCE OF H. C. TAYLOR, ESQ., COLD SPRING, LONG ISLAND

Butler & Corse, Architects



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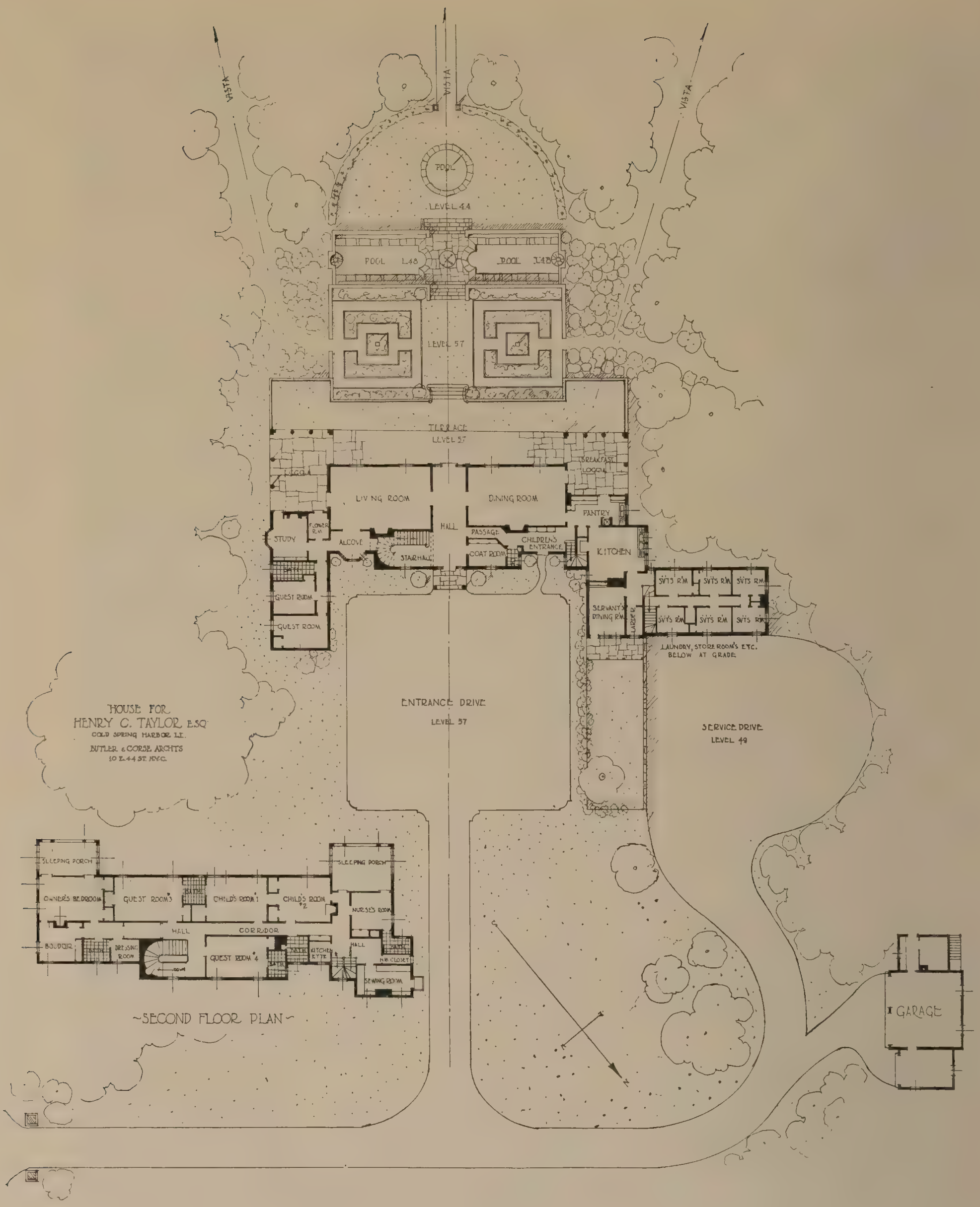

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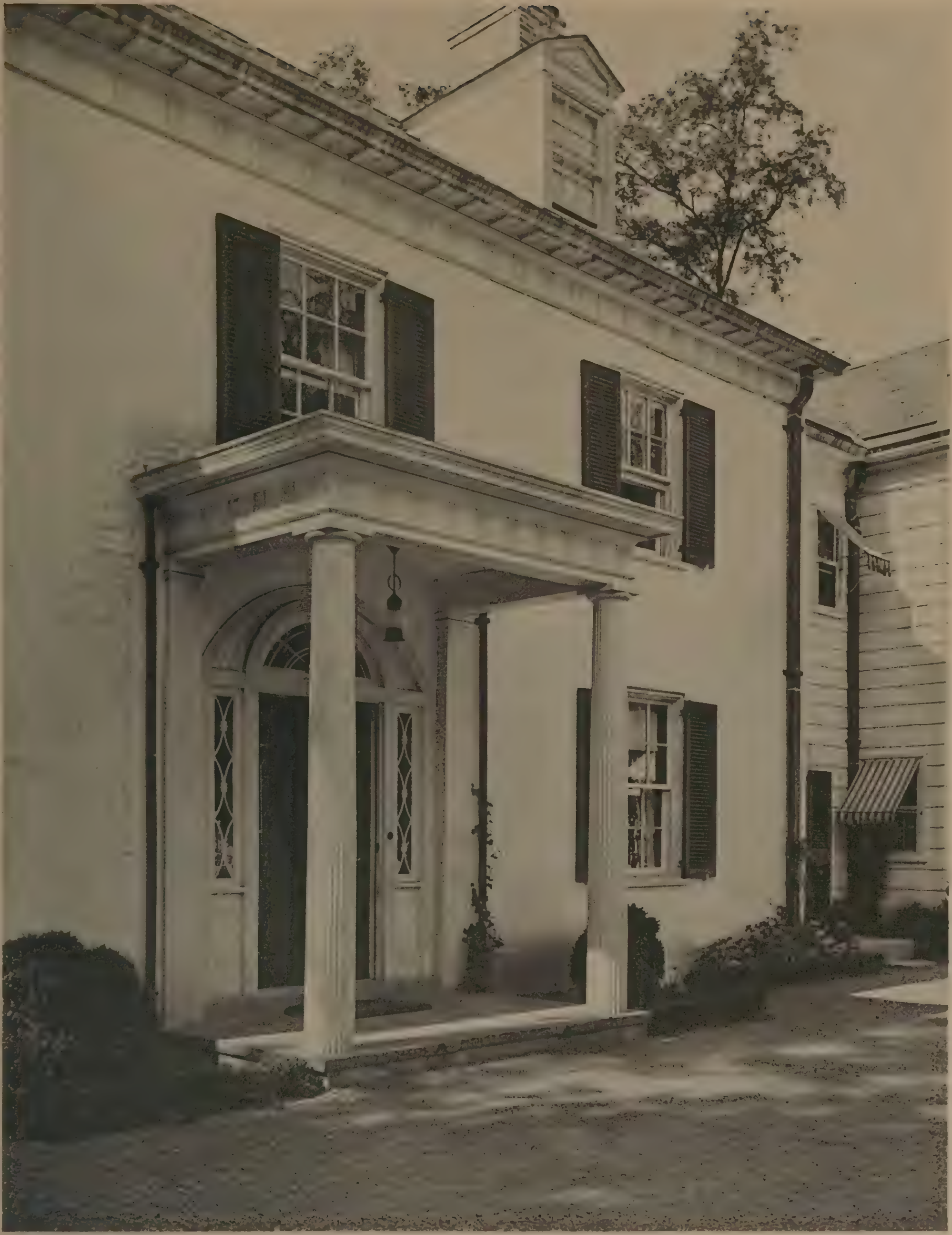

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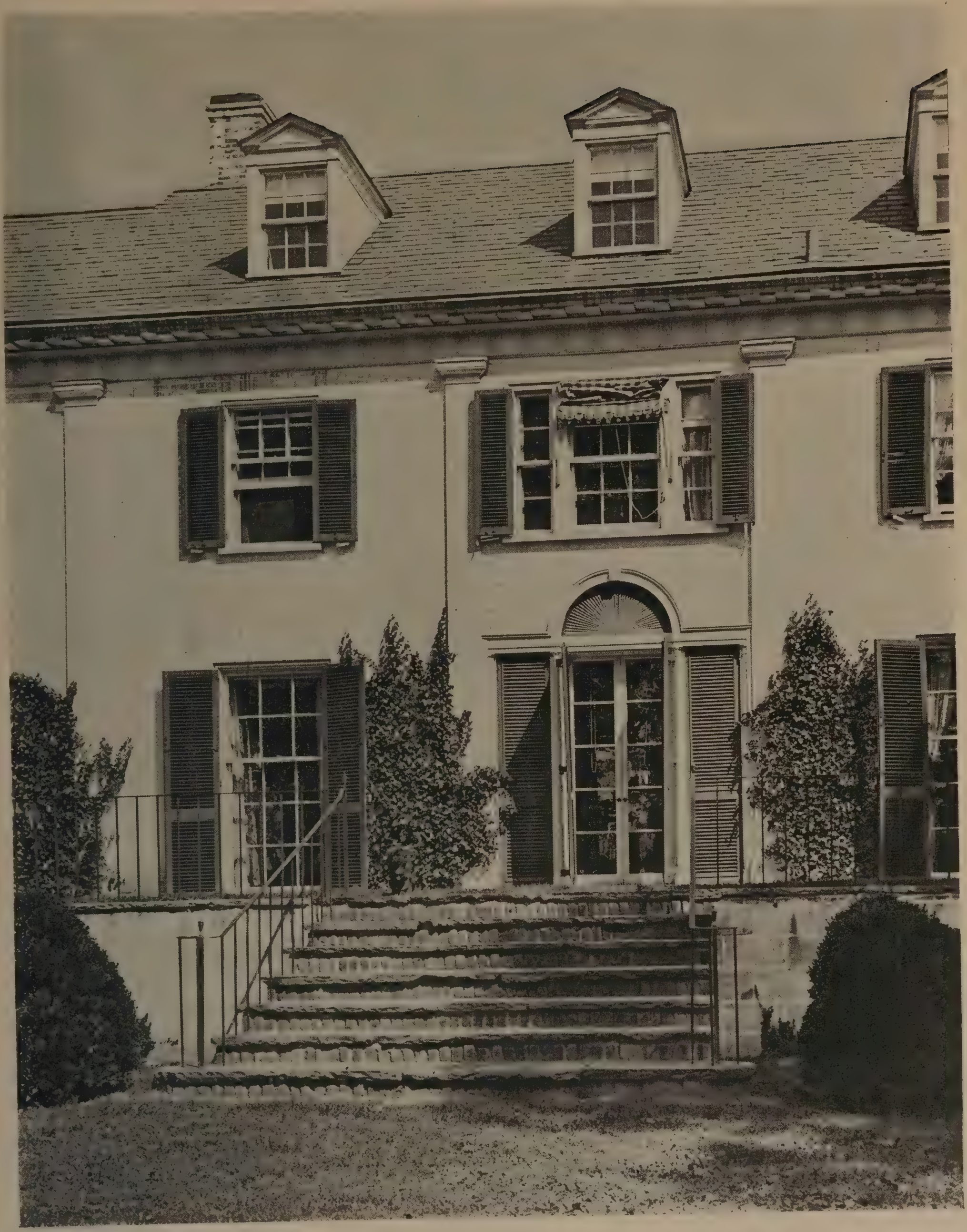

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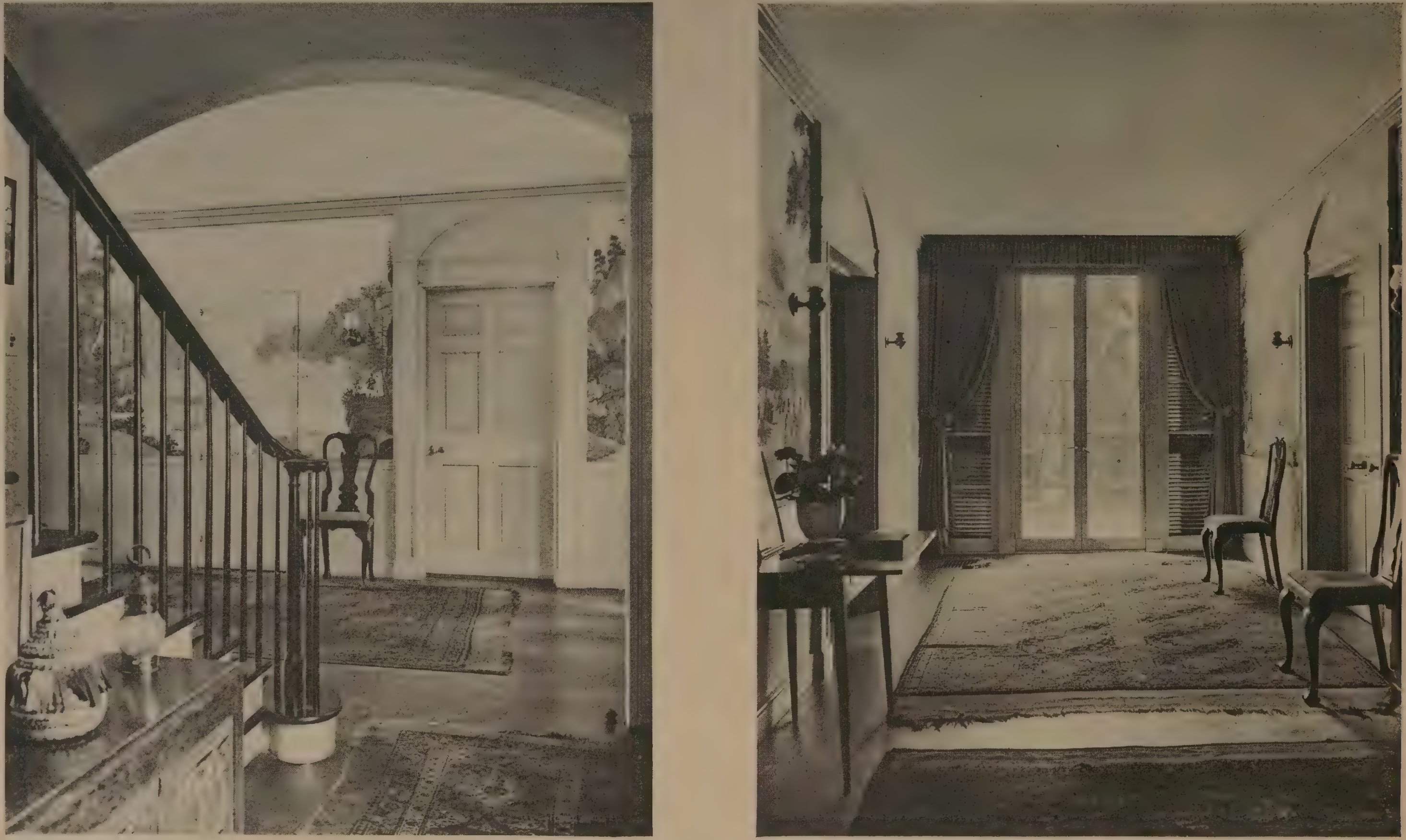

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MISTAKEN NOTIONS ABOUT GOTHIC ARCHITECTURE

By

Charles H. Moore

THE TRUE GOTHIC architecture of the Middle Ages has hitherto been known so superficially that its unique character is not recognized by the generality, even of those who are thought to have expert knowledge. What is called the Gothic style is taken to be the whole complex of pointed-arched building that prevailed in Western Europe from the thirteenth century to the sixteenth. But it ought to be seen that this is by no means one art, but a confused mixture of mostly spurious arts without consistent principles. Discriminating examination and comparison should make it clear that there was, as I have repeatedly said, only one consistent pointed architecture in mediaeval Europe, namely, that of the Ile-de-France; and this, like all other great architecture of the past, was not only confined to a small area, but was of short duration—its term falling, roughly, between 1160 and 1220. This French art is, as I have shown*, an architectural genus including two species and many varieties of species, in comparison with which all other pointed mediaeval building is fumbling and irrational.

The first cause of misapprehension in this matter lies in failure to grasp the distinctive principles and forms of the French art, which, as in every genuine art, are primarily structural. The primary differentiating characteristic of the true Gothic lies in its virtual elimination of walls, the building becoming—as in Amiens, Reims, and Beauvais—an open skeleton of stone supporting stone vaulting. This was a consequence of no mere search for novelty, but a natural evolution, worked out, step by step, in meeting the exigencies of vault construction on new lines—an evolution controlled at every step by the supremely fine artistic faculties of the French craftsmen.

All this has been ignored by most writers on Gothic architecture, though very lately a few of them have spoken of skeleton construction as a characteristic of Gothic building; but they have shown no perception of its meaning. Thus the late Sir Thomas Jackson cites King's College Chapel, Cambridge, as an example of it; and couples this English building with the Sainte Chapelle of Paris, as if the two had anything in common in point of structure—which they have not in any degree. Among other vagaries, some writers speak of a tensile principle in Gothic construction—the skeleton system being said by one writer to be at "bowstring tension." I believe it was Ruskin who first advanced this notion—though it is latent in the writings of Thomas Hope and others who have likened the stone framework of Gothic building to that of construction in wood. But it should be obvious that the two have nothing in common; for there can be no tensile force in stone masonry. The only force in stone building is that of compression. But in Gothic architecture compression is utilized in new ways. That is to say, in Gothic building the inert principle of opposing sheer weight of ponderous masses to lateral pressures, gives place to the active principle of thrust and counterthrust, concentrated on points—not diffused over surfaces. The flying buttress of the Gothic system is held in form and position by compression between the great outer abutment and the thrust of the vault.

The more generally prevailing mistaken notions about the Gothic style are: (1) that it is complicated of set purpose, (2) that it is unstable, (3) that it tends to excessive alternation of supports, and

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*The writings of Viollet-le-Duc, THE ARCHITECTURAL RECORD, February, 1926.

(4) that it was a product of the mediaeval religion.

(1) The truth is that Gothic architecture in its integrity is simple. Its organic character involves, indeed, more parts than other styles have, but multiplicity of parts never exceeds what is required for security as to structure, and what is within the bounds of moderation in ornament. Unhappily, most of the extant monuments have been extensively overlaid, in times subsequent to the original construction, with incongruous ornamental features.

In the true style, every member has a function for which it is shaped and adjusted with incomparable elegance, and every ornament is governed by a spirit of temperance. The interior of the choir of the cathedral of Paris—the first Gothic edifice erected on a large scale—will illustrate the simplicity and the beauty of the pure style in its early state. Here the essential things of the system are far advanced, so as to make the skeleton complete, though as yet there are some conspicuous survivals of the older modes of building. These survivals appear in the retention of considerable walls—making the solids greater than the voids, and in the great single columns of the supporting piers. Insofar as we take it in, we are charmed by the beauty and the logic of the organic skeleton of vault ribs and their supporting members, from the pavement upward—the meaning of every part being clearly intelligible when once we grasp the very simple principles which govern them. These members have subtle qualities of form that show influences reaching back to Greek antiquity, while at the same time they are completely recast to meet the needs of a radically new system. Coming to ornamental features, the foliate carving—sparsely worked on capitals and bases only—is a marvel of expression of the living spirit of nature from which their motives are derived, and of the inherent conventions of stonework, as well as of architectural fitness. Equally admirable and reminiscent of the finest ancient feeling, are the simple profilings on bases and string-courses and capitals.

Conspicuous among the interiors of the early pure style, are Soissons, Laon, and St. Leu d' Esserent—all of them differing one from another in particulars of structure, but agreeing in principle, and in quiet simplicity of treatment.

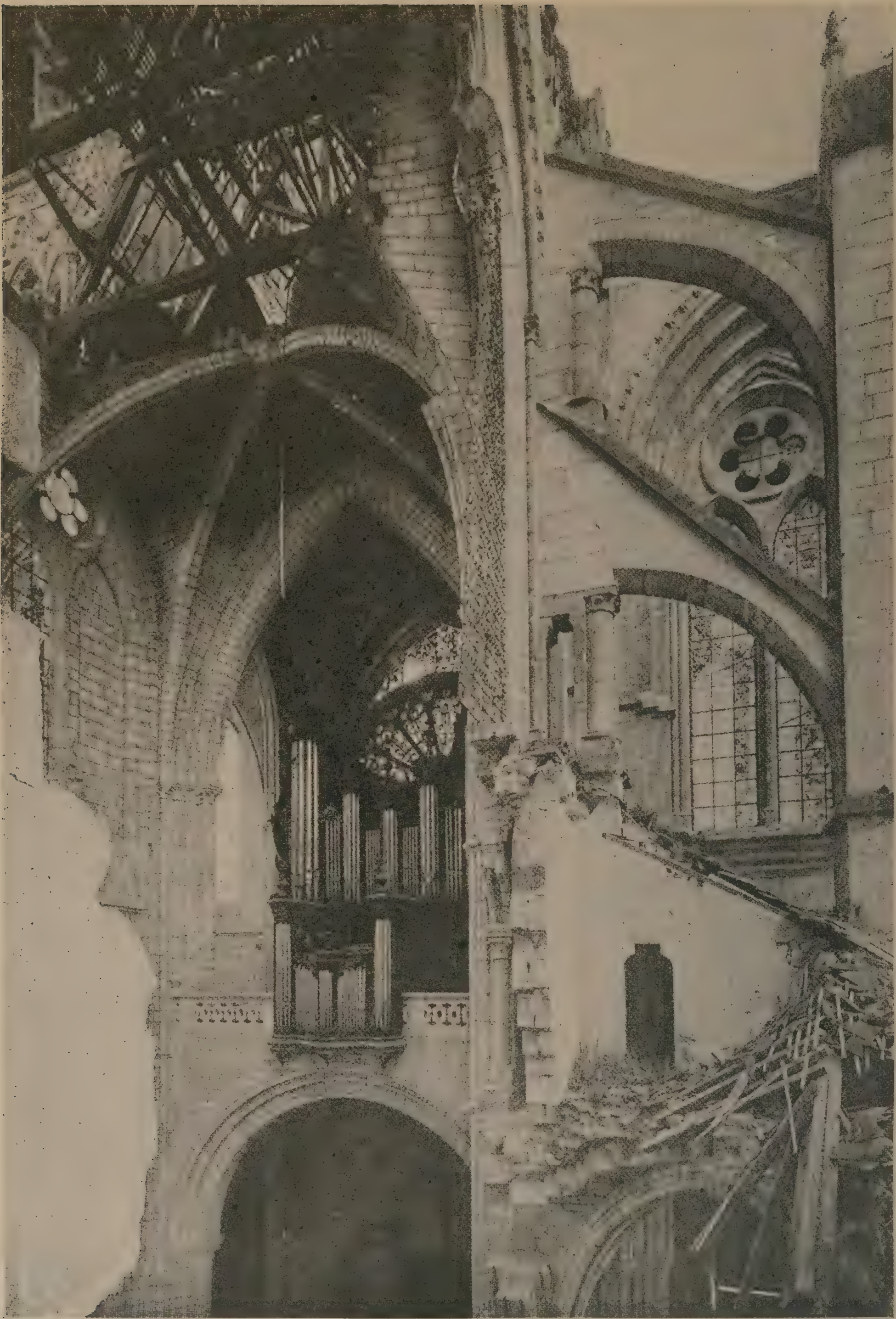
For illustration of the perfected Gothic art, the supreme example is the nave of Amiens—a monument on the largest scale compatible with stability. Built in the middle of the first half of the thirteenth century, it is rather of the twelfth century in idea. Here all that pertains to walled construction is completely thrown off in the logical, and supremely beautiful, development of a vaulted skeleton. Barring the damaging alterations of the aisles, made in the fourteenth century, this vast interior stands today as the highest embodiment of the Gothic ideal. Apart from the engaged shafts of the piers on the ground story, the mullions and tracery of the clerestory, and the carving on the triforium string, the character of this interior is as simple as that of the choir of Paris.

I think it should be seen that every departure from the simplicity and structural rectitude of this nave—such as soon began to appear, even in the immediately succeeding parts of the same building—marks a step in the decline of Gothic architecture. In its early perfected form, this architecture admits nothing superfluous or tortuous. But in the vault over the crossing such departure occurs. This vault is of uncertain date, though to judge from the profiling and workmanship, it can hardly be much after the vaulting of the choir. However this may be, it is a departure from the principles of early French vaulting; for here we find superfluous members. While in normal Gothic vaults rectangular on plan, there are, in each compartment, but six ribs, namely, two transverse, two longitudinal, and two diagonal—giving four cells to each compartment—we have here a vault divided into sixteen cells by additional ribs having no necessary function. It thus appears an early instance of that useless complexity in vault structure which characterizes the so-called Flamboyant style, and in the English Perpendicular becomes a perplexing maze of members without reason.

Coming now to the outside of the pure French style, the extant monuments, though in most cases largely denaturalized by later ornamental additions, still often retain parts in their original condition; and these are invariably simple. Only in the portals of the west fronts does any profusion of ornament occur, and what there is, has a quiet breadth and moderation as compared with later works. The west façade of the cathedral of Senlis affords a good illustration of the monumental simplicity of the early Gothic exterior, notwithstanding that it includes some interpolated features of various phases of the Gothic decadence. Here the great central portal—the first, I believe of its kind, is elaborately, though temperately, enriched with sculptured ornament foreshadowing that of Paris which soon followed; and has on its lintel some of the finest relief carving of the French craftsmen. It was not until after the middle of the thirteenth century that great profusion of sculpture began to appear on the Gothic exteriors. This façade of Paris, though extensively mutilated and worked over in later times—the most of its larger figure sculpture being of modern workmanship after old models —retains, on the ground story, some precious portions of mediaeval work untouched by modern hands. Notwithstanding its comparative profusion of such enrichment, the composition as a whole is remarkable for breadth and grandeur of effect. The Gothic west front has, in the nature of things, not so much of what is peculiar to Gothic construction as the rest of the building, where the vaulting and the buttress systems determine the composition. The west façade is but a stately enclosure which, though it conforms to the main divisions of the interior, requires more massive construction than any other part, because it takes at this end of the building, all the longitudinal thrusts of the vaulting, which thrusts are met at the east end of the system by the buttressed apse. The flanking towers, like Egyptian pylons, give dignity to this main entrance, and, together, with the great portals, give place for appropriate imagery setting forth the ideals of the mediæval church, and for ornamental foliate and animal life that has never been equaled. Yet with whatever wealth of enrichment, the pure Gothic style never oversteps the limits of architectural simplicity in total effect.

Of this no finer example can, I think, be found than that of the Cathedral of Soissons—which, though now grievously mutilated, and in considerable parts wholly demolished by the Germans, exhibits one phase of the early Gothic in essential perfection. Built wholly of ashlar from the unequaled French quarries, which afford the only stone entirely suitable for Gothic building—one reason why such building is found nowhere outside of the Ile-de-France—Soissons is a monument of the highest importance as illustrating the distinctive qualities of the advanced early style. It behooves the student to study well the supreme excellence of both materials and workmanship embodied in this great work—which shall be presently spoken of more fully in connection with the question of stability in Gothic building.

As for the growth of complexity in both structure and ornament, the change set in about the middle of the thirteenth century, and appears in the introduction of tortuous methods of construction and degradation of quality in ornamental features, which show that the true Gothic impulse was spent. The tendency to overload façades with unnecessary features, and thus to destroy the breadth and monumental quiet which characterizes every great art in its prime, was particularly marked in Reims cathedral before the close of the thirteenth century. Without describing this and other examples—which would be tedious—it is enough to say all of that elaborate intricacy, and what Ruskin calls "spikiness," popularly taken to be inherently characteristic of Gothic architecture, is foreign to the genuine style, as we have seen. I may refer, however, to a notable illustration of the masking of early work with that of the decadence, in the west front of the



SOISSONS CATHEDRAL

Showing destruction caused during the Great War cathedral of Rouen. Rouen is not, indeed, a building of the true Gothic style. It is on the lines of the Norman tradition—that is to say it is essentially walled construction, in which the Gothic skeleton is not perfectly developed and freed from the wall idea. It is nevertheless a noble work of its kind. In this façade, the twelfth century features remain in some places undisguised by the general Flamboyant overlay, and the discriminating observer will find little difficulty in distinguishing them.

(2) Turning now to the question of stability, it may be said of the prevailing notion that Gothic construction is unstable comes of the universal disregard for the distinction between the genuine style and that which is spurious. It has been mistakenly affirmed that a Gothic building "is ever tearing itself to pieces." The fact is, however, that Gothic construction is preëminently stable, as is clear from the fact that the extant monuments have stood intact for ages where they have not suffered violence. The active principle inherent in all arched building, which in the ancient works is met by inert masses of masonry, is in the Gothic system, effectively neutralized by a balance of forces giving secure equilibrium. This may be seen in the cathedral of Soissons just mentioned, as what remains of it stands after the recent German gunfire. The German bombs have here laid open a complete cross section, showing in one view the vaults and vault supports of the interior, and the buttress system outside. A photograph was published in THE ARCHITECTURAL RECORD of September, 1917, in which the whole structural scheme may be studied almost as well as in the building itself. For convenience, this illustration is reproduced again on the opposite page. Let the student examine the photograph with close attention, and note well the means by which its unyielding strength is established and maintained; observing also the supreme excellence of the materials of which it is composed, and finished workmanship of every part. Built of finest ashlar blocks from the unequaled French quarries, the stability of what remains standing may be seen at a glance. Nothing has yielded, save to the German guns. No fissures and no buckling appear in any part. The ashlar work is in close-jointed blocks as in a Greek temple. This may be seen in the fragment of curtain wall—the only kind of wall that occurs in perfected Gothic building*—that remains in the shattered triforium. Rubble is employed only for weight to consolidate the high vaulting up over the haunches, and over the vaulting of the aisles, to level up the triforium pavement as well as for weight. This sound manner of building, with best material and best workmanship, will be found in every Gothic wall of the Ile-de-France; and there is nothing to compare with it in any other mediaeval pointed building in Europe.† Thus in point of stability, Soissons is today, save for the ravages of German guns, as good as it was when newly built seven hundred years ago. Compare this record with that of any other building of the Middle Ages or of the Renaissance—with Winchester or Lincoln, or with St. Peter's or St. Paul's, and the fallacy of the notion that true Gothic architecture is unstable will appear.

But great schools of art have never been widespread or long sustained, and when the French builders, like all other great builders, sooner or later began to yield to false aims, they got into trouble—as notably at Beauvais, where an attempt was made to outdo Amiens in point of scale. It is well known how this great building, when nearing completion, was found to be insecure, and the whole structural scheme had to be recast by changing the quadripartite vaulting, originally intended, and already far advanced in execution, into vaulting of sixpartite form—thus increasing the number of supporting piers and doubling the number of arches in the great arcades, as well as those of the triforium and the clerestory

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*In Soissons, the internal system is, for the most part, quite perfected Gothic; though at its early time some features of the older building methods survived—as in the ground-story portions of the piers, and the heavy enclosing walls.

†These remarks are based on fairly extensive and intimate acquaintance with the monuments of which I speak.

—as may be plainly seen in the building as it now stands.

But the nave of Amiens, which, as I have said, reaches the limit of magnitude compatible with safety—being 42 metres in height from the pavement to the crown of the vault—has never required any considerable repairs. Apart from some slight buckling of the crossing pins—which appears to have led, in the latter part of the fifteenth century, to the placing of a chain of iron along the pavement of the triforium passage as a measure of precaution, no reinforcement of the structure has been required; and Viollet-le-Duc says of it: "Cette vaste construction a conservé son assiette, et les mouvements qui ont dû neçessairement se produire dans une batisse aussi étendue n'ont pu en altérer la solidité."*

(3) Another mistaken notion that has had wide currency is, that the Gothic builders carried attenuation of supports to excess. There is no ground for this idea so long as the art maintained its normal character. In the perfected style in its integrity, supports are reduced in bulk to the minimum compatible with safety, real and apparent, but no suggestion of a purpose to stress the idea of slenderness in structural members appears. At length, however, such purpose did arise, and in the Church of St. Urbain of Troyes, we have an example of it. The extreme attenuation of the supporting skeleton here excites astonishment—a feeling not provoked in normal Gothic building. St. Urbain is, however, I believe, quite stable, but it affords illustration of the fact that in architecture there is need for excess of strength in order to satisfy the eye.

(4) The last mistaken notion to which I would call attention is that of supposing that Gothic architecture was a product of the religion of the mediaeval church. That the sculptural imagery of the Gothic edifice was in large part inspired by the genuine religious feeling of the time, there need be no question. But the distinctive character of this mode of building is a product of the peculiar genius of the people of the locality of its origin—to which locality it was, as I have said, confined. The people of the Ile-de-France alone had the constructive and the artistic faculties which enabled them to take up the development of arched building at the point where it had been left by the Lombards of the eleventh century—who had carried it on from the point it had reached in the hands of the Byzantine Greeks. This order of advance in mediaeval arched building needs no confirmation other than that which the monuments themselves afford. That Gothic architecture was no product of the mediaeval church is clear enough; for while the mediaeval church was universal, Gothic architecture was not so. The seat of mediaeval religious influences was of course Rome itself. But in Rome there was never any Gothic building.

**Dictionnaire Raisonné,* etc. Tome iv, p. 173.

The ARTISTIC GROWTH of the WASHINGTON PLAN

By Glenn Brown

III. FORGOTTEN FEATURES

IN MY FIRST ARTICLE I have shown how rapidly Washington is developing in accordance with the Park Commission plans. In the second article I have indicated errors which should be righted. I wish to enumerate in the third, and last, important elements of the plan which have been apparently forgotten.

THE EAST END OF THE MALL

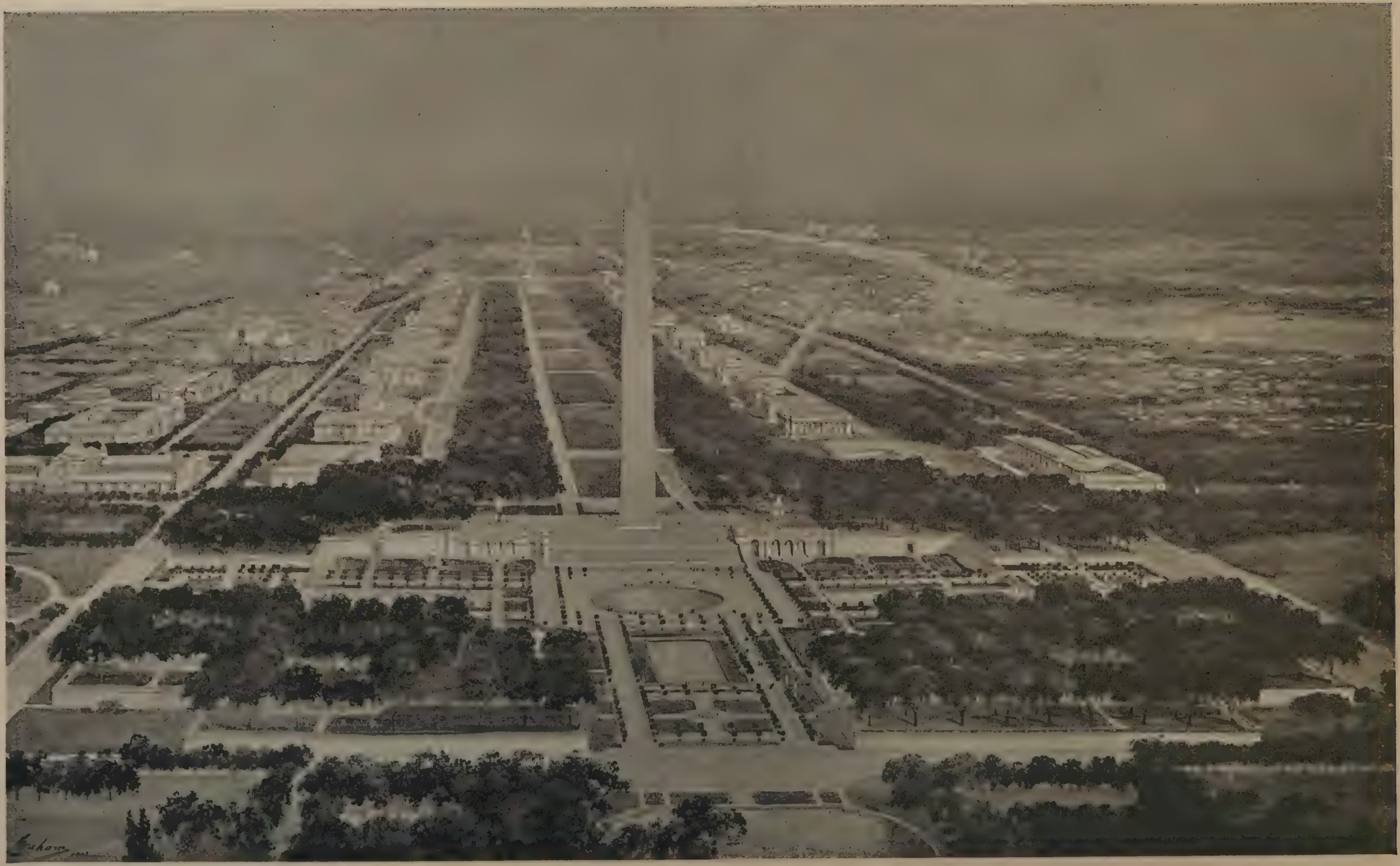
We may consider the west end of the Park well on its way to completion with the Lincoln Memorial, the surrounding planting and the mirror lake done, and the memorial bridge and the Rock Creek connection under way.

Strange to say little, we might say nothing, has been done on the east or Capitol end of this important Park. No steps have been taken to terrace the Capitol grounds or lay out Union Square in which the Grant group will form the central imposing feature. The Statue of Grant and the Capitol terraces form the east end of the landscape composition. The Botanical Gardens have been a stumbling block for years in the proper treatment of this end of the Mall. Congress has at last shown a disposition to consider the removal of these gardens, in that they have authorized the consideration of the old canal site for the purpose. When the green houses are removed let us hope they give authority for opening and laying out Union Square. It is necessary as a patriotic measure to give Grant dignified and attractive surroundings in place of the tangle of trees and shrubs, the over-shadowing glass houses and the encircling tram cars.

THE WEST TREATMENT OF THE CAPITOL GROUNDS

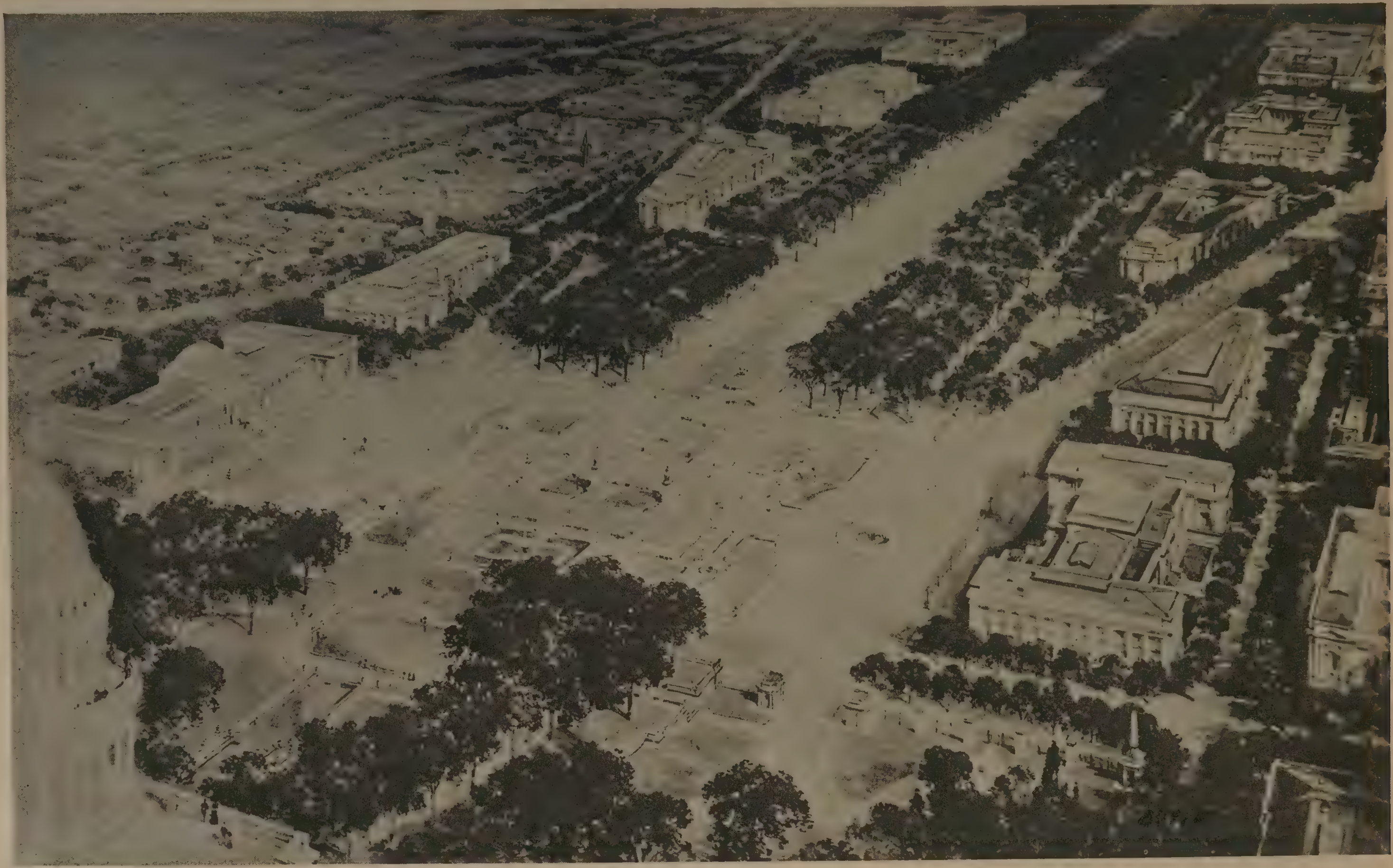
The planting and shrubbery of the Capitol grounds are charming as laid out by Olmsted in 1873, but the west end where it connects with the east end of the Mall in Union Square will require a totally different architectural treatment. We can see, in imagination, Charles F. McKim of the Commission, shudder at the ugly incongruities of Thomas Wisedell's architectural features of the Capitol landscape, and anticipate his pleasure in making designs for this portion of the grounds in keeping with our dignified Capitol, and giving a fitting background to Shrady's noble memorial to U. S. Grant. The details of McKim's changes in the architectural features of the Capitol grounds are in keeping with the building and will enhance the charm of the landscape. To make way for the Wisedell crudities, the work of Bulfinch was removed; notably, among other features, the old watchmen's houses which guarded the principal entrances. These typical features, I am glad to say, were not thrown on the dump heap but were rebuilt on 17th and B Streets, north.

The architectural treatment of the western Capitol landscape is an important element in the completed composition. Emphasis was laid by the commission on the value of the open vista between the Capitol and the Washington Monument. The proposed treatment of the Capitol grounds, while open to view, as planned, will be given a suggestion of privacy by the terraces. They will form a simple screen wall from B Street north to B Street south, four blocks in length. On the center axis the Park Commission have introduced a pool of some magnitude into which a cascade empties and from which water jets play. The normal entrances to the Capitol grounds from Pennsylvania and Maryland Avenues will be flanked by



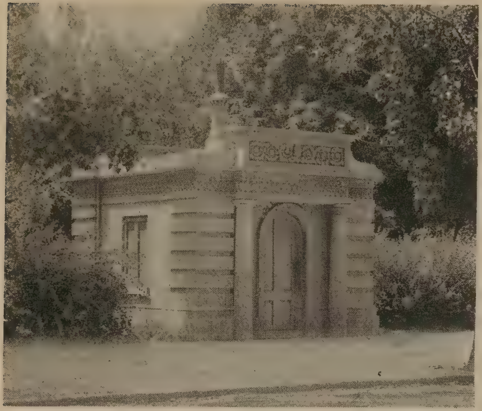
The Architectural Record *June,* 1926

THE WASHINGTON MONUMENT TERRACES, GARDEN, AND OPEN VISTA TO THE CAPITOL



The Architectural Record *June, 1926*

WEST END OF CAPITOL GROUNDS, UNION SQUARE AND OPEN WAY TO WASHINGTON MONUMENT



The Bulfinch Gate House moved from the Capitol to B Street. It is proposed to rebuild these in marble at the Capitol

the interesting, pleasing and classical gate houses designed by Charles Bulfinch when he was architect of the Capitol. These gate houses will be reproduced but instead of being built of Acquia Greek sandstone as they were built in Bulfinch's time, it is proposed to make them of white marble.

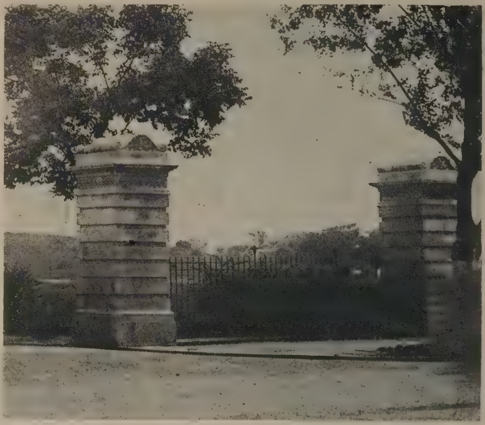
Union Square and its surroundings are necessary to complete the artistic effect of the Capitol grounds and the Mall, to enhance and lend dignity to the great group commemorating Grant. As a traffic solution, it will solve the problem of convenient access from the East Capitol plaza to Pennsylvania Avenue and the White House, the route of all great parades which are becoming more and more frequent in the Capitol City. Now it is necessary for them to pass the congested roadway between the Capitol grounds and the Botanical gardens.

To get the sanction of Congress to complete this important section of the Mall, I believe it would only be necessary to call to their attention the beauty and order of the west end of the Park, which with the Lincoln Memorial and its surroundings is fast nearing completion, in contrast with the east end, which is crude and chaotic. Pride in their Capitol may force action.

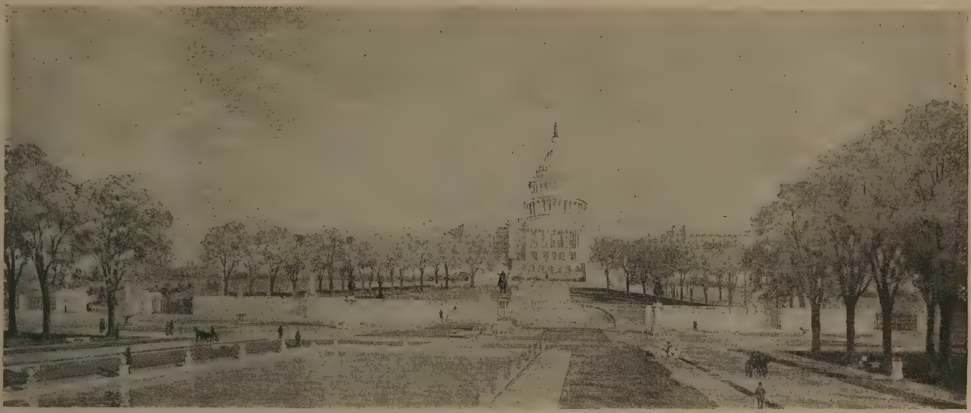
Reciprocity of Sight

I like to use the word of L'Enfant for the clear open view between points of interest. In his plan for Washington the most imposing feature was the great open way between the Capitol and the Washington Monument. It was the important nucleus of his composition. This vista never materialized. The old officials ignored it, the present citizen does not know it was contemplated. From the time when L'Enfant and Washington in 1789 presented the original plan of the city, until Downing was called in the 50's to lay out the landscape of the Smithsonian grounds there was, I believe, no systematic effort to plant this important section. Downing planted the Smithsonian grounds as an individual isolated park. The great open vista from the Capitol to the Washington Monument was forgotten. The Park (1902) Commission in their study considered this clear reciprocity of sight the important feature of the composition. On their plan they reinstate it as a necessary element in the landscape.

The strenuous battle to remove the Pennsylvania Station from its right of way across the Mall was because it interrupted this open view between the Capitol and the Washington Monument. To obtain this open view is not so difficult as it may at first appear. The larger number of trees in the Smithsonian grounds, planted seventy-five or eighty years ago, were not of long lived varieties and the large majority of them are aged



The Bulfinch Gate Posts to be again used at the Capitol



MARBLE TERRACES PROPOSED ON THE WEST FRONT OF THE CAPITOL GROUNDS—FACING THE MALL

and decrepit. The trees planted in the Botanical Garden and in the Agricultural Department are botanical specimens and not particularly attractive as park trees. Trees that are valuable and worthy of retaining may be readily removed where they will become a part of the scheme instead of marring the landscape. This transplanting was tried on a large scale very successfully in relaying out the Capitol grounds in the 70's.

When the frame work shacks between Third and Tenth Streets are pulled down, as they must be in a few years, some one should be on guard to see that the planting is in conformity with the park scheme, lest present officials, as past officials did, forget. The failure to carry out L'Enfant's planting scheme in the Botanical, Smithsonian and Agricultual grounds was the neglect of our forefathers. Within our own time we have the warning to be on guard, as the authorities, when the new National Museum was finished, ignored the Park Commission plan, then comparatively young, in new roadways, planting and approaches. They have laid out roads and planted trees which in the future must be torn up and replaced. This is the reason, I say, some one should be on guard. We may trust the National Commission of the Fine Arts, but work of this kind is sometimes done without referring to them.

There will be no more dignified or beautiful landscape in the world than the open lawn, 300 feet wide, with driveways on either side, bordered on each side by four stately rows of elms, and backed by white marble buildings on B Street, north and south. This open way, 300 feet wide, will always give an uninterrupted reciprocity of sight between the Capitol and the Washington Monument. It is so wide that no spread of the trees can ever destroy its charm. Charles F. McKim thought it most important that there should be an unbroken inclination from Grant up to Washington. He had frequently talked with me on this subject, and seemed afraid this would be neglected. Many will recollect how seriously the center view of the Buffalo Exposition was marred by the rise near the center of the long axis and a drop to the electric tower. The electric tower, the striking feature of the Exposition, was cut in half by the hill. McKim feared this effect on the Washington Monument. While artists may in their imagination picture the dignity and beauty of this open parkway, laymen must see it completed to fully appreciate the grand effect.

Mount Hamilton

There is a prominent wooded hill in the district of Columbia east of the Soldiers' Home. It offers one of the most commanding sites from which the city may be viewed. The Park Commission indicated this as the site for the Botanical Garden. The Agricultural Department

BASIN AND FOUNTAIN WHERE THE CAPITOL GROUNDS FACE UNION SQUARE

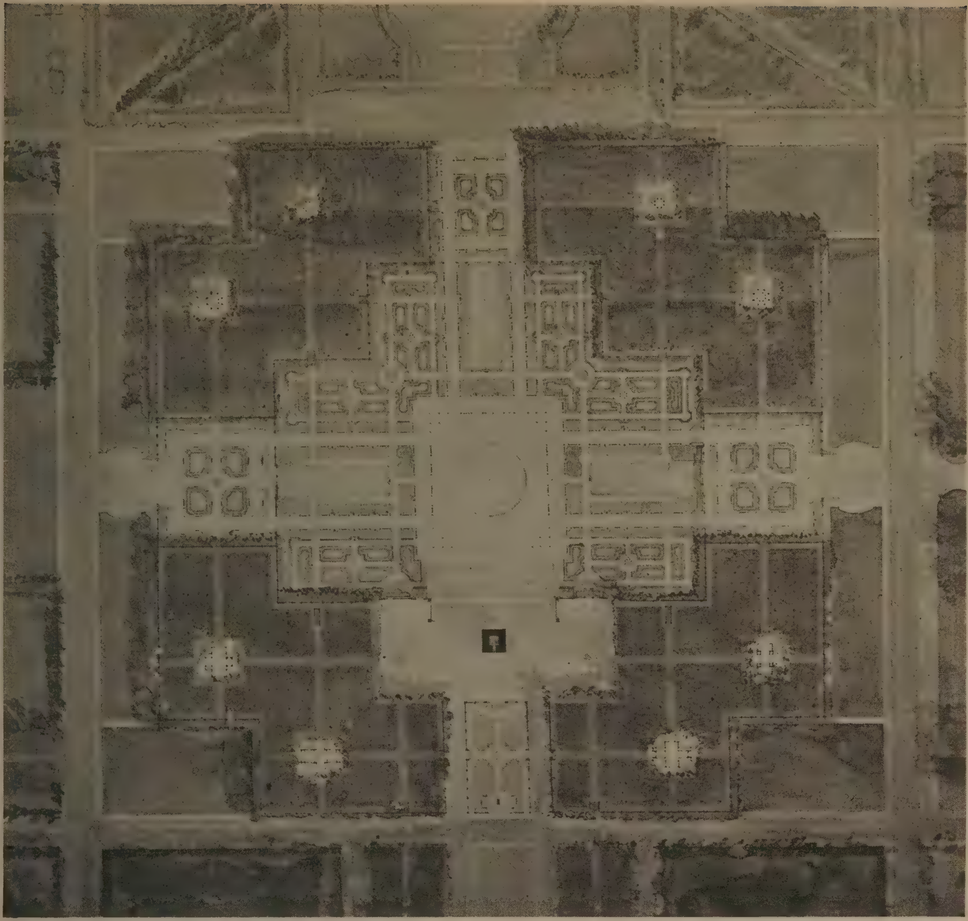
experts have examined the soil of this hill and report that varying soil needed for different classes of trees, and the exposures needed for different plants may be found on this hill. One side of it runs down to level marshy ground of what will be Anacostia Park. In this section they may grow water plants. The practical men and the artists agree that on this site the United States may establish an arboretum of the character and size befitting the importance of the country. This should not be classed among the forgotten, but among the long delayed features, which may be lost by sub-division into building lots. The real estate speculators are advancing in that direction. Experts of the Agricultural Department are making a strenuous effort to secure its purchase at this session of Congress. One reason for the long delay in acquiring Mount Hamilton has been the fear that Congress would lose its nearby botanical and flower garden. Let us hope that consideration of parking south of the Capitol, and the utilization of the old canal site will give an opportunity for the Congressional flower garden under the shadow of the Capitol, and a real Botanical Arboretum worthy of the nation on Mount Hamilton of ample area and exposure.

The acquisition of this site is strongly urged by scientists in tree culture, for here, on neutral soil, trees from the north and south meet. It is urged by the tree lover and artist as a home for preserving valuable and beautiful trees.

The River Front

The water front in Washington, as in most other American cities, instead of being treasured as an asset, has been allowed to become the most disreputable section of the city. The better part of it belongs to the United States. It is daily becoming more disgraceful.

One of the important connections between parks, suggested by the Park Commission, was between Anacostia Park by way of the Navy Yard, War College, and the River Front to Potomac Park. This connection for a long time seemed forgotten, but now the U. S. Army Engineers are studying the question for submission to the National Fine Arts Com-



PLAN OF THE WASHINGTON MONUMENT TERRACES AND GARDEN
The meeting point of the principal vistas

mission. According to reports, the engineers have determined that the commercial end of the water front does not need much consideration, as water traffic is decreasing instead of increasing on the Potomac. They feel that the principal consideration should be given to making it an attractive link between the parks.

Piney Branch Connection

There was a very picturesque stream called Piney Branch running southwest into Rock Creek. At the time the Park Commission made their report this was a fully wooded valley which they seized upon as an attractive connection between the Rock Creek Park and the Soldiers' Home from which there was another valley leading to Anacostia Park completing the circuit. The Piney Branch valley is in the hands of real estate speculators. Just how much damage they may have done I do not know, but it is certain unless the property is acquired very soon, it will be past redemption in a few years. The speculators are eager to cut down the hills and fill the valley, making Piney Branch a sewer. This would be a misfortune as this valley is the only wooded or partly wooded tract, making a practical connection between Rock Creek

NEAR VIEW OF THE MONUMENT TERRACE

Park and the Soldiers' Home, two of the great pleasure grounds of the city.

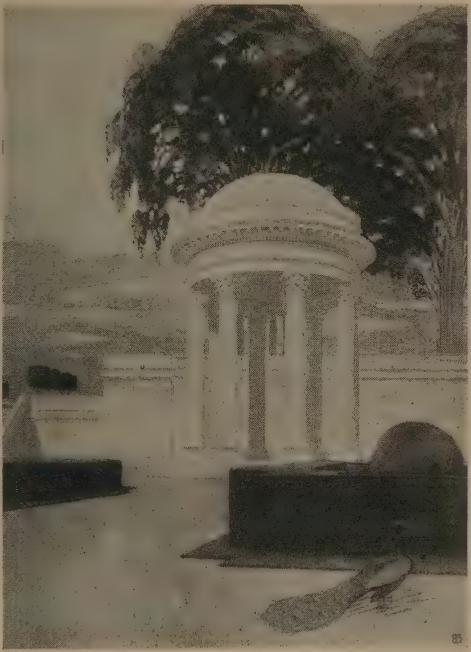
THE BANKS OF THE POTOMAC

The banks of the Potomac are precipitous, covered with sturdy and beautiful trees from Washington to the Great Falls, eighteen miles away, too steep in most places for ordinary subdivision. The Park Commission recommended the acquisition of both shores of the Potomac back to the crest of the hills, to a point beyond the Great Falls.

From these wooded banks unsurpassed,

ON THE MONUMENT TERRACE

wonderfully picturesque views may be obtained up and down the Potomac. If these wooded sections are taken as a forest reservation, the pleasure that may be derived from these scenes may be enjoyed not only by the present generation but by future generations for unnumbered years. These pleasures will be open not only to citizens of Washington but to the hundreds of thousands who visit the city annually. These visiting thousands are increasing year by year as the automobile gives the citizen unlimited range from coast to coast.

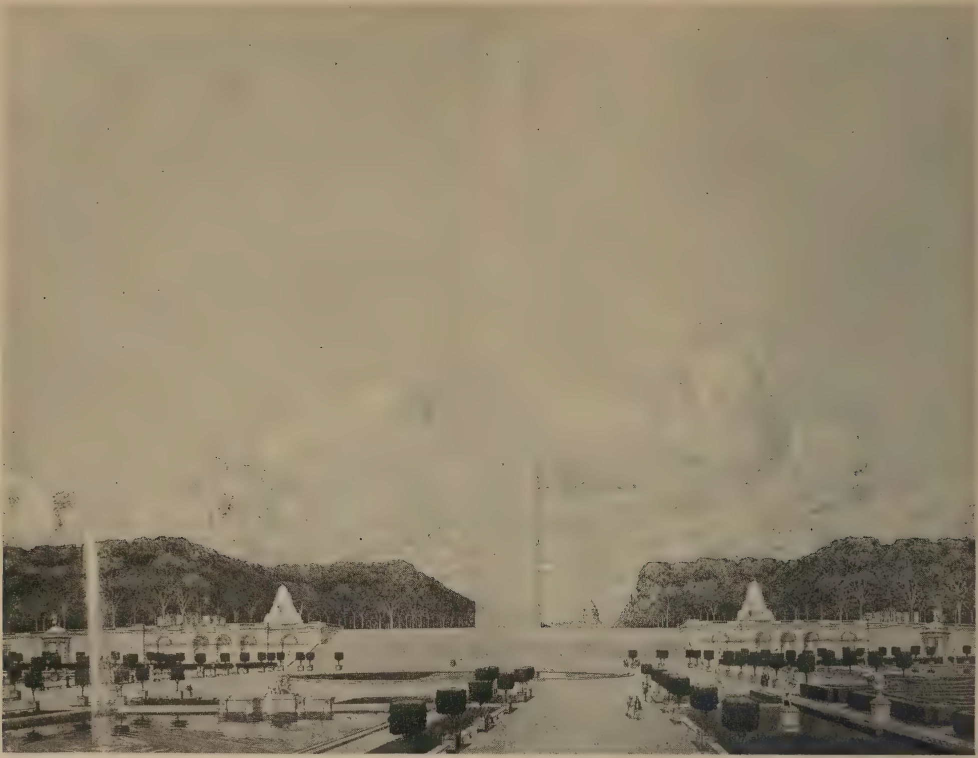


IN THE MONUMENT GARDEN

The Unfinished Washington Monument

The two hundredth anniversary of George Washington's birthday will occur in 1932. Resolutions were passed by the American Institute of Architects at their 1925 convention in New York calling upon the authorities, in remembrance of George Washington, to complete the Park Commission plans by 1932. This would be a fitting tribute, as Washington left us the heritage of the L'Enfant plan, 1789, the reinstatement and extension of which is shown in the Park Commission Report, 1902. While we may not hope to see the park development completed by that time, it would be a more reasonable expectation and a more intimate tribute to see the Washington Monument finished. It is a reflection upon the patriotism of the country that his two hundredth birthday anniversary finds his monument incomplete. This great shaft, noble in size, classic in proportions, is wonderful in its atmospheric and reflected lights. We see it black in the thunder storm, glistening in the brilliant sunlight, a delicate pink in the rosy sunset and ghostly in the pale moonlight. It is a great tribute to the father of his country, but unfinished. It apparently sprouts from a small hillock. All artists and intelligent people know it needs a base. Robert Mills, the original architect, designed a colossal circular colonnade with steps and approaches—a dignified base. This feature was ignored when the shaft was completed by the U. S. Army Engineer Corps. Twenty-five years ago the Park Commission made their study of the problem. They did not thoroughly approve of the Mills design.

This monument was to be the central and the most imposing feature of their artistic composition. The great avenues and vistas all lead to it. The proper treatment of this feature was a source of worry to the Park Commission. McKim kept it in his mind, and when in Italy studying an older civilization, he saw an obelisk proportioned like the Washington Monument on a horizontal marble terrace. He called the attention of the Commission to the obelisk and horizontal terrace, saying “That is the treatment for the base of the Washington Monument.’ The Commission heartily agreed to the suggestion. This Italian scene was the Park Commission's inspiration for the Washington Monument base. A white marble terrace with its gardens, twelve hundred feet square, into which the great central open parkways merged, was in keeping with the simplicity and dignity of the great marble shaft. The east terrace



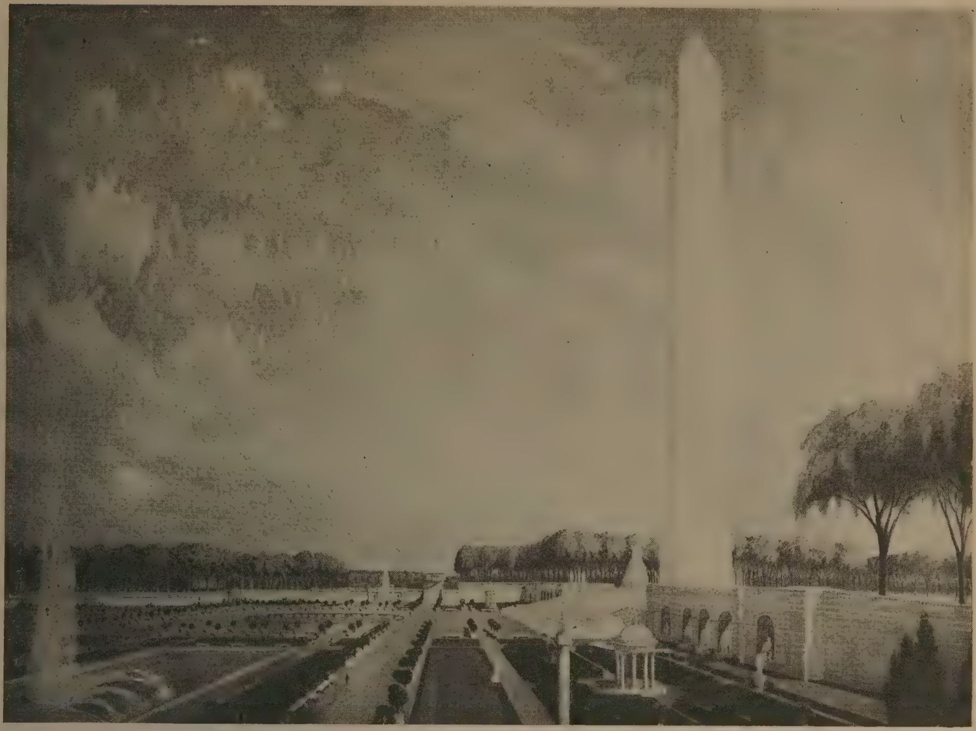
THE WASHINGTON MONUMENT TERRACE, LOOKING TOWARD THE CAPITOL

will be little above the park line, while in the west terrace facing the Lincoln memorial, it becomes an imposing marble structure only forty feet high, from which a broad and imposing flight of steps leads down to the formal garden on the level of the lagoon joining the Washington with the Lincoln Memorial. It is strange with this plan before them for twenty-five years, that neither those who honor Washington nor those who take pride in the Capitol City have urged the completion of this terrace to finish the Washington Memorial. Few can imagine the dignity this will give the white shaft, but all will appreciate the effect when it is completed. It appears to me that this is the time for the Washington Monument Association, which has been quiescent for many years, to call the attention of the public to the importance of completing this central feature in the landscape as a tribute to our First President. The plan of the Mall will be meaningless if we leave out this base to the Washington Monument as it is the focal point where all park roadways merge and to which all vistas lead. The relations of Lincoln, Grant and the White House are not definitely defined until this great central feature is completed.

An appropriate time for its completion and dedication will be in 1932, the two hundredth anniversary of his birth. It is the time for patriotic associations to demand the completion of the memorial to the great General and First President.

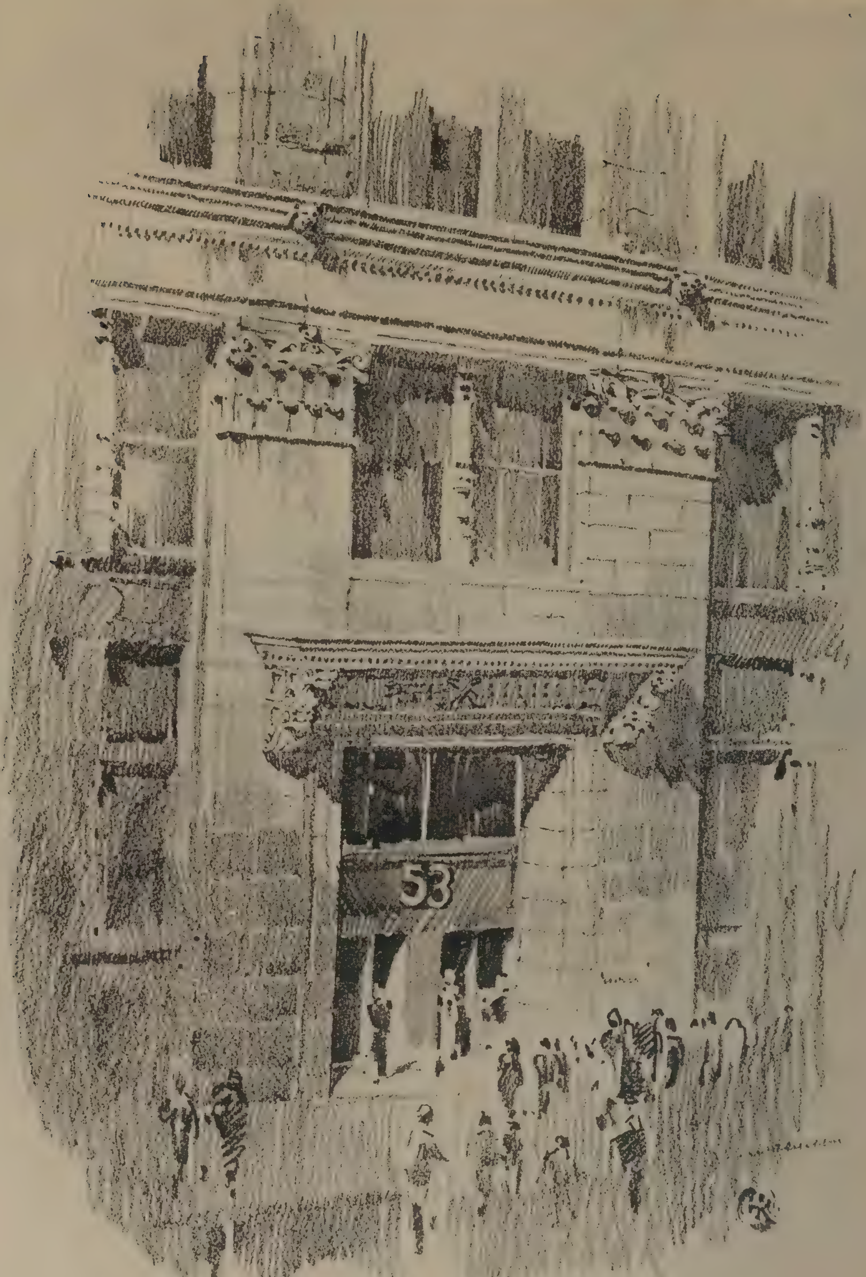
Complete the Park Plans

We should be gratified at the striking results shown in the growth of the Park Commission plan, but we should not lose sight of the forgotten features. We should remember that in many cases delay will be fatal; desired wooded tracts do not have a rebirth for several generations. The final and proper development of the Capital City is an object in which every citizen



THE WASHINGTON MONUMENT TERRACE, LOOKING TOWARD THE WHITE HOUSE

of the country may take an interest and feel a pride. It is the Capital of the United States. The architects and artists should strive for its completion as an example of a great landscape composition. The layman should demand its completion as he wants his Capital City as dignified and beautiful as any in the world. When this great composition is finished all will acknowledge it unsurpassed.



ENTRANCE TO PEABODY AND STEARNS OFFICE IN STATE STREET. ALSO KNOWN AS "THE EXCHANGE BUILDING" OR "53 STATE ST." THE MATERIAL IS MILFORD GRANITE

Drawing by Hubert G. Ripley

BOSTON DRY POINTS

By
Hubert G. Ripley

VI. Office Buildings of the '90s — Part I

Almost as long ago as the days of our anomphalous parent, there occurred the famous competition for the Exchange Building in State Street. While not explicitly so stated by its projectors, it was evidently their desire to erect "the most beautiful office building in the world."

The cream of the profession in Boston, together with certain noted New York architects, were invited to submit drawings. The code of ethics of the A. I. A. had not then been formulated and the competition was held under the existing "Greco-Roman" or "Catch as Catch Can" rules. The full Nelson only was barred, half-Nelsons and toe holds being allowed.

It was the day when wash drawing perspectives in India Ink, charcoal gray, and sepia were in their azimuth. That gallant Balthazar, T. O. Langefeldt, was then in his prime and it was almost a surety that the architect fortunate enough to secure his services would have at least one leg up on the competition.

Langefeldt's perspective of the winning design was a large, spirited India Ink wash drawing showing State Street on a rainy day, the sun just breaking through storied masses of cumuli. Vast crowds of people filled the sidewalks and hansom cabs* jostled loaded drays of bulky merchandise in the street. No jury of hard-headed, close-fisted, cold-blooded bankers and business men could resist the emotional appeal of the reflection of those shining clouds in the still-wet puddles of the street.

George Hallowell told us once that Rotch & Tilden won a competition for a church solely because the members of the committee were so interested in a couple of pigeons that he (George) put in the foreground of his water color perspective, that they couldn't see any other design at all.

Peabody & Stearns' design for the Exchange Building was not dependent on Langefeldt's halieuticks. While Jule Schweinfurth would be the last man to minimize Peabody's dominating influence on the work of that distinguished firm, there is little doubt that without Schweinfurth's assistance, Babb, Cook and Willard or McKim, Meade and White would have carried off the prize.

The enterprise was pushed to a successful conclusion and the massive old building stands today as one of the monuments of the city. There is a bigness and generosity about it that few modern office buildings possess. The walls are almost cyclopean in thickness, not dependent on steel frame for their stability; the public corridors are spacious; the ceilings, lofty; and a great marble staircase with an overhead skylight at the third floor level occupies the center of the building, flooding the entrance hall with sunshine at noon. The generous corridor in the basement used to contain lunch counters. One, in particular, at the foot of the basement ele-

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*For the benefit of those who are not familiar with the term or have never seen one, there is a very well preserved example in the Fullerton Collection, basement floor, just off the *"salle des fouettes."*

vators, easy ot access to the boys in Peabody & Stearns' suite on the 9th floor, was a favorite resort in the off hours. Here behind piles of charlotte-russes, chocolate éclairs and chopped chicken sandwiches presided a fairy queen. Eddie Maher who, in addition to other gifts which nature had abundantly endowed him, was something of a poetsmith, composed these spondees in her honor.

A DECLARATION OF DEPENDENCE

Dedicated to the Strawberry Blonde

I.
Girl of the vermeil lips,
Roses the wild bee sips
Are not so sweet.
II.
Girl of the azure eyes
When one there mirrored lies,
Time is too fleet.
III.
Girl of complexion rare
And aureola hair,
Vision of light.
IV.
Girl of the marble heart,
Girl of the pie and tart,
My love I plight.
V.
Cans't thou thy reign resign,
For such a love as mine,
Stoop from above?
VI.
I have no other store,
Simply I thee adore,
Speak to me, love!

With gentle Southern chivalry, (Eddie came originally from Maryland) which one sees far too little of now-a-days, he laid his laurel branch, like Anthemion, on the altar of the goddess—in this case the marble counter—between the coffee urn and the plate of piled up doughnuts. The little witch dimpled prettily as she read Eddie's lines, maintained her aplomb and gave no inkling of her sentiments. Not long afterward she left the counter and opened a manicure and shampoo shop in Winter Street. Eddie never married, and while not exactly a mysogynist, he remains a bachelor to this day.

A little further down State Street is the Fiske Building, also by Peabody and Stearns. The Exchange Building has fronts on three streets, while the Fiske Building, much smaller, has a narrow frontage on State Street and runs through to Doane Street. The two buildings, both eminently successful aesthetically as well as financially, were built about the same time and possess characteristics in common.

The pride and glory of the Fiske Building, however, is its steeply pitched slate roof. It rises for a height of several stories at an angle of about seventy-five degrees and is crowned by a domed belvedere in copper astraddle the ridge pole. Before the Custom House Tower was built, the roof of the Fiske Building dominated the lower city between Washington Street and the harbor.

While the drawings for these buildings were being made, the Old Office was a seething hive of pullulating activity. Draughtsmen were crawling all over each other in feverish haste.

Jud Wales, who makes such beautiful pictures of ships and whose etchings have achieved a national reputation—so successful has he been that he devotes most of his time to the graphic arts and only keeps his architectural office as a hobby —was at that time a draughtsman in Peabody & Stearns' office. He worked so hard on the Exchange Building, twelve, fifteen and sometimes twenty hours a day for months, that when the contract was settled and construction began, Jud had to take a European trip for rest and change. With his customary thoroughness, he allotted a portion of his time to the study of architectural monuments in Northern France. Happening to meet a party of students, among whom were several friends, at Vitré, they all sat down at the little café in the Square for the noon meal. This café, as you all know, is in the principal hotel frequented by students and on fine days tables are set out in the open.

It was a beautiful July day, the 4th of the month, so a little celebration was arranged, with special dishes and wines of the better class. Toward the middle of the afternoon, the party became joyous and crowds of townsfolk began to gather. Dwight Blaney, always courteous and obliging, undertook to explain to a group of the leading citizens the cause of the celebration, dwelling impressively on the debt of gratitude he personally felt toward General Lafayette. When the situation became clear, the Mayor was sent for and, joining the party, made an informal address of welcome, proposing a toast to General Washington.

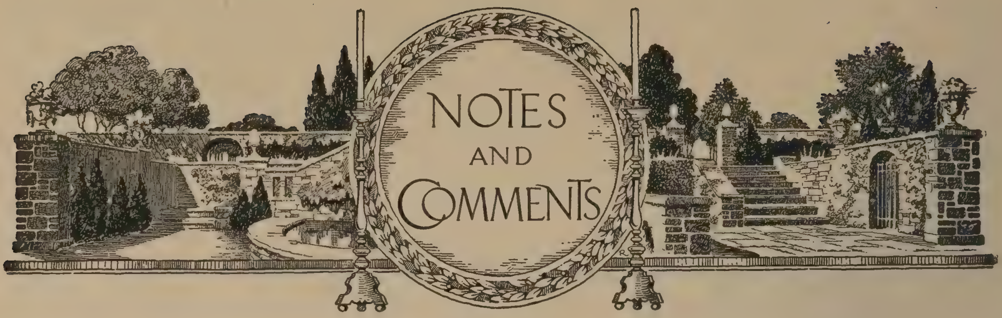
This was drunk with enthusiasm, and when the cheering had subsided, it was up to the Americans to make fitting reply. All eyes were turned on Jud Wales. Tall and slender, of commanding mien, Jud was the Adolphe Menjou of that day. He rose slowly to his feet, somewhat obfuscated by the tremendous cheers of the crowd and countless *petits verres* of *fine*. For a moment, he was dazed; black spots danced before his eyes; the Earth seemed to reel and consciousness totter on her throne. He was expected to make a speech and there was not an idea in his head.

As the applause subsided, he suddenly regained control of his faculties, and with a few words of apology for making his address in English, he began in a low, well modulated voice to recite from the specifications of the Exchange Building. "All labor and materials necessary for the proper construction and completion of the contract in conformity with the plans and specifications, said plans and specifications to be identified by the signatures of the parties hereto and made a part of this contract,—" Loud cheers from the students, to which the populace added their full quota, thinking it no doubt a highly patriotic introduction. Jud knew the specifications almost by heart, as he had spent his last week in the office checking them over with Li Sise. He recited whole pages from memory without the slightest hesitation.

Gaining force and confidence, Jud plunged into a strong, manly appeal that "all sand be sharp and clean, free from extraneous matter, and with grains of varying size." More cheers from everybody, the Mayor rising and bowing from the waist, with true Gallic politeness. The speaker then, after an impressive pause, continued in a deep, rich baritone, almost with sobs in his voice, ending with a peroration calling for "all woodwork to be thoroughly dry before any paint is applied; no painting during rainy or snowy weather, and all knots and sappy places varnished with best grain alcohol shellac."

A hush fell on his listeners for a few tense seconds, then led by the students, the crowd, now grown in volume to almost the entire population of Vitré, burst into frantic cheers, and with Jud and the Mayor leading them, marched twice around the Square. Little knots of excited housewives gathered in doorways, holding up their little moutards that they might see these distinguished foreigners.

Passing through Vitré in 1904, we found a most cordial welcome and charming hospitality extended to us, when it was learned that we were American architects from Boston.



NOTES AND COMMENTS

An Urgent Call for Concerted Professional Action

The superb project of L'Enfant for the planning of Washington has acquired a symbolic significance in the imagination of American architects. When we consider the sparse development of this country and insecurity of tenure at the time of its inception, as related to the magnitude and beauty of the scheme, it becomes almost prophetic as a forecast of future greatness. The fact that this plan is still adequate for the capital of one of the greatest nations, and is not only unsurpassed in any subsequent schemes for city-planning but serves as a prototype in modern design, renders L'Enfant's solution of the problem worthy of preservation in its integrity. Though modern structural developments, both in character of design and scale, could not have been foreseen, the major concept is so simple and grandiose that, even with compulsory modifications, the spirit of the main idea could be maintained.

In this country where professional aloofness must be abandoned in a necessity to scramble at the heels of the realty speculator, the architect's regard for the dignity and beauty of his capital city is a saving grace: those who are not in touch with recent developments in that city, will experience a severe shock, therefore, when they become cognizant of developments in Congress which place an ideal in jeopardy.

The astonishment and dismay which all architects must feel at the disastrous measures now under way will change to bewilderment when they grasp the surprising fact that the supervising architect is not one of themselves, but a member of the legal profession. Apart from the fact that architecture is a highly technical calling, its existance as an art demands that its practitioners place each problem within a specific sphere of aesthetic comprehension; all those abstract elements and subtleties which enter into architectural composition and appreciation, only become precise and actual quantities after years of exclusive concentration. Even in times of peace, we could hardly remain unmoved by the official appointment of a clergyman as a commander in chief.

A number of departmental buildings are required in the District of Columbia, and the Public Buildings Bill carries an appropriation of fifty millions for that purpose. The bill as passed distinctly calls for standardized non-monumental structures, all of which must be designed in the supervising architect's office under the direction of the acting supervising architect. To undertake this vast structural programme, the acting supervising architect has advertised through the Civil Service Commission for some two hundred architects. As the maximum remuneration in that branch of the service is $3,800 per annum, it is extremely improbable that individuals available at that rate of payment will produce a quality of work that compares favorably with the best in state, municipal, or private enterprise.

In view of this calamitous prospect, the recent chairman of the A. I. A. Committee on Public Works, Milton B. Medary, acted with characteristic energy and resourcefulness in bringing the matter personally to the attention of the President, the Secretary of the Treasury, Assistant Secretary Moss, Chairman Fernald of the Senate Committee, and the supervising architect. As a result of his representations, the Senate Committee Chairman agreed to insert an amendment, authorizing the Secretary to procure by contract, drawings and other necessary documents carried sufficiently far for development into working drawings in the supervising architect's office. This bill is still under debate, and Senator Bruce is urging an amendment prohibiting the erection of large departmental buildings around Lafayette Square, on which the White House faces.

The Senator argues that the L'Enfant plan does not indicate any such development and that the scale of the contemplated buildings will dwarf that of the White House. The logical relationship of these great executive departments and the home and office of the President apparently carries little weight with the Senator. As it is, the vast and unsightly Veterans Bureau Building already encroaches upon the Square, and the site of the old Hay House at 16th and H Streets, has been purchased with the intention of erecting a huge hotel upon it. It is obvious that the Government could frame this Square with important and properly designed official buildings of reasonable height without inconsistency with L'Enfant's scheme: an idea of the result can be realized by studying the first unit of the Treasury Building, which will eventually extend the whole length of the east side of Lafayette Square. The United States Chamber of Commerce is built on a portion of the north side; the south side consists almost entirely of private residences, which would make an admirable site for the State Department building.

If Congress takes action abandoning the Macmillan plan, which is a well-considered development of the L'Enfant scheme, it is obvious that the Square will soon be surrounded with a heterogeneous array of skyscrapers which, through the varied character of their design, would react most disadvantageously upon the White House: the purpose of the Macmillan plan in creating the Executive Group was precisely to prevent this.

It is really time that the individual cease to regard himself as a negligible cipher in matters of public interest. This bill will doubtless come up for the final vote in the near future, and it is the duty of architects throughout the United States to protest to their representatives against the passage of measures which will be so far-reaching and unjustifiable. If, as Milton B. Medary suggests, competent architects are commissioned to make designs for development in the supervising architect's office, this menace will be removed: the passage of the bill as it stands would be nothing less than a national calamity and an affront to American architecture.

LEON V. SOLON

Price Standardization from the Architect's Viewpoint

Pressed to the attention of the present Congress of the United States with a new or deepened insistence, is a question of public policy that has, directly and indirectly, considerable significance for architects. The issue of price maintenance or price control, which presents a combination of business ethics and legal proprieties, is by no means new, nor is it a subject on which there is unanimity of opinion on the part of those most intimately concerned. Various influences are, however, cooperating to bring about such crystalization of sentiment as will render possible the development of a principle that will pass as an article of national faith.

The advocates of price standardization explain that their cause has been unfortunate in some of its popular designations. To a very considerable element of the population of the United States anything savoring of price fixing by governmental authority has been repugnant. Hence an instinctive prejudice in certain quarters against the expedient of stabilization which came labeled "resale price fixing," or "compulsory price uniformity." The proponents of price uniformity prefer that their purpose be interpreted on the negative rather than the positive side. They would have the proposal before Congress construed as a preventive of price demoralization, not as a vehicle of price dictation.

Essentially the request that is urged upon Congress with deepened insistence is for legislation that will permit the maintenance of resale prices, under proper restrictions, on identified merchandise for voluntary purchase, made and sold under competitive conditions. In the beginning, this movement, inspired by manufacturers of trade-marked commodities, contemplated the right of enforcement of placarded prices, with no other formality of notification than would be afforded by the price inscription on the goods. Gradually, there has supplanted this early ideal the present conception of coöperation between producers and distributors in behalf of price protection. The latter-day ideal, expressed in the bill known as H. R. 11, is validation of contracts binding the vendee to resell merchandise only at prices prescribed by the vendor.

In studying the application to the architectural profession of price standardization of merchandise it will be borne in mind that the contemplated restrictions would apply only to articles of commerce under trademark or brand. On the other hand, it is predicted that enactment of a statute "to prevent injury to good will" would be immediately followed by an extension of the practice of trade-marking to commodities subject to exploitation at cut prices as store "leaders" or for advertising purposes.

Curiosity will naturally be felt by architects as to the effect upon competitive bidding of a policy of fixed prices at all levels, controlled from the primary source of production. There are two schools of conjecture. One holds that general recourse by manufacturers to a privilege of price control would, to a considerable extent, eliminate competition in bidding, in so far as this applied to building supplies, etc. The other school of thought foresees a continuance of present practices, reasoning that where price-pegged materials are included in lump bids, the bidder will be as free as at present to absorb in his general margin a portion of the allotted prices.

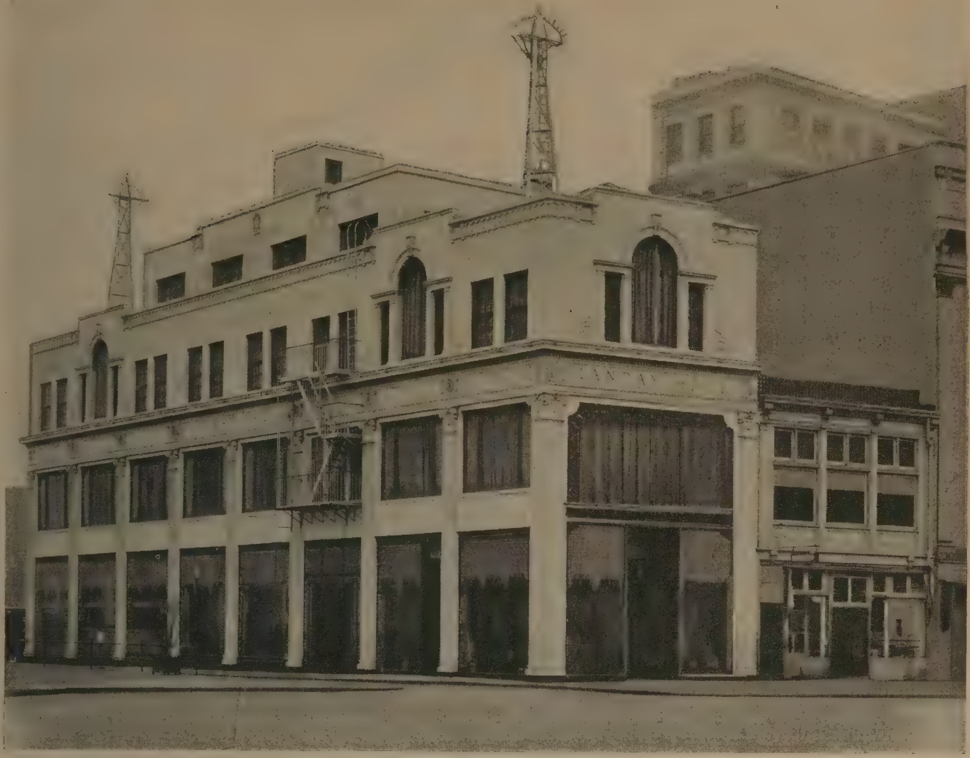
It is to be borne in mind that the principle of price standardization does not contemplate abandonment, in any degree, of the existing system of quantity discounts. The question has nevertheless been raised whether, granting the continuance of the graduated scales of prices in the present form, the mere circumstance of price fixation and publication may not render sellers loath to make minor price changes and readjustments in immediate response to changes of business conditions. Admittedly the temptation under the coveted privilege would be to endeavor to eliminate local differences in prices and perhaps to do away with the condition which now finds confession in the irritating footnote: "Prices slightly higher west of the Mississippi."

Evangelists of resale price uniformity bid for the support of architects on the plea that protection to factory prices would mean improvement of customer service in one important respect,—viz., in diversity of commodity distribution and in completeness of stocks. The logic advanced is that so long as the "suggested" or "recommended" resale prices on a popular product are subject to raid by department stores, mail-order houses or other merchandisers eager for "bargains" with which to bait the public, just so long will a proportion of the distributors, especially the small merchants, refuse to stock the line or carry minimum stocks of narrow range calculated merely to satisfy the most insistent demands of regular customers.

Opponents of price restriction counter with the argument that compulsory uniformity of prices penalizes the distributor and the customers of that distributor, who, through purchase in quantity, exercise of foresight in purchase, and the cultivation of efficiency in business administration, is enabled to carry through the processes of distribution at less expense, and on a narrower margin of gross profit, than is the less experienced and less skillful merchandiser. In other words, this premise denounces price uniformity as a brake which retards economic merchandising to the pace of the least progressive and least efficient distributors.

Not to unduly alarm the architects and specification writers who already stand appalled before the multiplicity of brands in various commodity lines, it must be assumed that the legalizing of prices control would result not alone in the recourse to trademarking by firms that desire to maintain list prices all down the line, but likewise in a spurt in "private branding" by traders who desire goods under trade names that may be offered at featured prices. Set over against this is a consolidating influence. Marketing specialists predict that the manufacturer or producer who avails himself of the opportunity to protect prices will have fresh incentive, for the sake of a compact price list, to eliminate odd sizes and superfluous varieties and reduce grade variations to conform to actual steps in quality.

Approval by Congress of any measure to render enforceable contracts for the observance of prices stipulated by the primary marketer would doubtless serve to arrest certain trends in merchandising policy which have been increasingly noticeable during the past decade. Beginning in 1911, the Supreme Court of the United States has rendered a series of decisions, the common significance of which is that traders may not maintain resale prices by contracts or combinations, express or implied. Balked thus on all efforts to stabilize prices by compact with distributors, many manufacturers have resorted to alternatives which some critics have challenged as contributing to the high price levels of the present period. There may be mentioned as typical "escapes" from price exposure, the establishment of factory stores or branches in the retail field, the introduction of various forms of direct agencies and the recourse to consignment selling. To the same end, manufacturers have, in not a few instances, adopted the policy of refusing to sell to price cutters. It is ob-



LANDAY HALL, NEWARK, N. J.
Simeon B. Eisendrath, Architect

vious, though, that the last-mentioned remedy, to prove effective, requires an organized intelligence service to uncover price cutters.

For several years following the world war there was assumption in business circles that Congress might more readily grant the price-fixing franchise if the authorization were contingent upon approval of prices by a governmental agency, to be designated as a board of review. Accordingly, the bills that were introduced in several successive Congress sessions provided that the Federal Trade Commission should be vested with censorial power as to the reasonableness of the prices and the resultant profits. Sympathetic to the new spirit which is symbolized in the slogan "Less government in business," the price protection proposal that has been laid before the Sixty-ninth Congress by an alliance of trade associations, omits all provision for governmental supervision. In its stead are introduced reservations upon the price-enforcement power designed to safeguard the interests of distributors who may be caught in bankruptcy, decide to retire from business, or otherwise face the desirability of closing out quickly a stock of rigidly-priced wares.

The individual architect's appraisal of the price maintenance principle will probably be sympathetic to his ideas of seller responsibility. Two diametrically opposed premises, each having wide acceptance, confront us. According to the first premise, the distributor, at wholesale or retail, of any product (identified or not) is alone responsible to the public in his market for the quality of the merchandise and the conditions of sale. The second premise traces the responsibility of every identified product back to the producer and assumes that, in the last analysis, a dissatisfied customer must look to the initial sponsor for redress.

Those who accept the first premise insist that when a producer has sold his product at a satisfactory price to a distributor or intermediary who takes title to the goods, he has no further interest in the commodity, other than a vague sentimental one. By this logic the distributor, since he becomes liable to repurchasers for quality, service, etc., is entitled to exercise his free judgment as to the prices and conditions of sale commensurate with his inherited obligation. Subscribers to the second premise are equally firm in conviction that if the manufacturer or primary producer is to "stand behind" his goods, making adjustment direct if necessary, he must be empowered to insist upon price uniformity when he regards that uniformity as the prerequisite of the organization of the entire country as a single unified market. Congress, as custodian of the public welfare, is due to weigh the issue not for its effect upon industry but in relation to the common good. Indeterminate Congressmen conceive themselves between two fires. On one side, the danger of price manipulation; on the other, the risk of curtailment of merchandise distribution or selection in fields open to price raiders.

WALDON FAWCETT.

Recommendation of the Committee on Architectural Harmony

Mr. Simeon B. Eisendrath, architect, New York, has had a first award conferred on him by the Broad Street Association, Newark, N. J., for the artistic qualities of the altered building, Landay Hall, 726 Broad Street, of which an illustration appears on Page 589. The award was made on the recommendation of the Committee on Architectural Harmony.

More Architects and Engineers Needed for Public Buildings

It is announced by the United States Civil Service Commission that the bill providing for a $165,000,000 public buildings program has passed the House and the Senate with certain differences which are now being discussed in conference. There is every reason to believe that the bill will become a law before the present session of Congress ends and that an appropriation will be made to cover the first year's expenditures of the five-year program.

The bill provides for new construction work amounting to $100,000,000 outside the District of Columbia and $50,000,000 in the District of Columbia. It includes $15,000,000 to complete the unfinished portion of a building program ordered in 1913.

The Civil Service Commission has extended until June 30 the date for the close of the receipt of applications for positions of architects, associate architects, assistant architects, and associate and assistant architectural, mechanical, and structural engineers in connection with this work.

The age limit for all these positions has been raised from 45 to 50 years.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or from the Secretary of the United States Civil Service Board at the post office or customhouse in any city.

The Producers' Research Council Hold Their Annual Meeting

The Producers' Research Council, affiliated with The American Institute of Architects, held their third annual meeting at the Washington Hotel, Washington, D. C., on Tuesday, May 4th, 1926, which was a pronounced success as regards the attendance of members, the number of visitors present and the work which was accomplished.

The opening address was made by Mr. D. Everett Waid during which he requested that two members be appointed to act with a Joint Committee representing the Directors of the American Institute of Architects, the Journal, and Mr. Dunning, Technical Director of the Scientific Research Department, to study problems common to those activities of the Institute of Architects in which certain interlocking lines of work exist.

Addresses were also given by Mr. Emery Stanford Hall, Mr. N. Max Dunning, Mr. Sullivan W. Jones, Mr. D. Knickerbacker Boyd, Mr. H. B. Wheelock and others. Mr. Dunning drew attention to the educational program of the Council, covering motion picture films and lectures which, he thought, should be of the greatest benefit to architects in making them better acquainted with materials, their manufacture and uses.

Appointment of Successor to the Late Prof. A. D. Hamlin

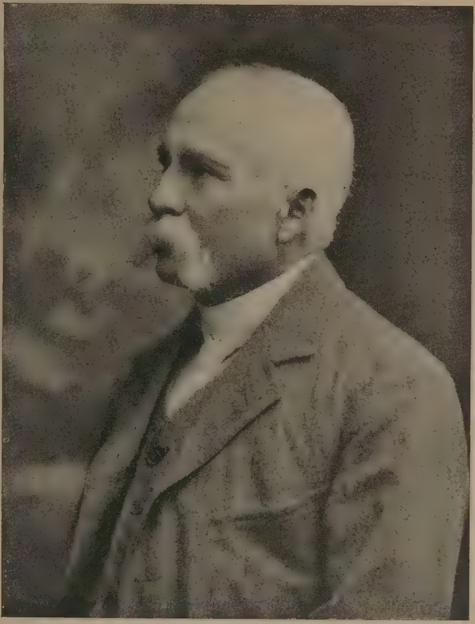
Announcement is made of the appointment of Prof. Joseph Hudnut, head of the School of Architecture in the University of Virginia, to succeed the late Prof. A. D. Hamlin as professor of the history of architecture in Columbia University, New York.

A graduate of Columbia with the degree of master of science in architecture, Prof. Hudnut was for four years in charge of the Department of Architecture at Alabama Polytechnic Institute and in 1923 joined the faculty of architecture at Virginia.

While at Columbia he was the winner of the Alumni Medal in architecture.

ROMAN ARCHITECTURE AND ITS PRINCIPLES OF CONSTRUCTION UNDER THE EMPIRE*

Mr. Rivoira says in his Preface that he has written here in continuation of Vitruvius' On Architecture, "a book which still enjoys a vigorous life and will continue to do so until the last invasion of barbarism has destroyed the last copy." One is reminded of the chapter in Sir Thomas G. Jackson's book "Architecture," reviewed in the March, 1926, issue of The Architectural Record, in which the discovery of the manuscript of Vitruvius is pronounced an unqualified disaster to architecture. Two learned and distinguished historians of the same subject could hardly differ more signally.



Portrait of the author of Roman Architecture and Its Principles of Construction Under the Empire

Both Jackson and Rivoira are distinctly nationalistic. Sir Thomas claims more for English architecture than is usually granted and for Mr. Rivoira all good things are Italian and salvation is of Rome. Italian chauvinism and its modern aggressiveness is no doubt a product of late Italian history from the Risorgemento down. Newly born patriotism is self conscious and self assertive, which in the lapse of time becomes ingrained and subterranean. But in philosopher-critics like Croce and in archeologists like Rivoira one feels such assertive nationalism as an element somewhat intrusive. One even suspects the soundness of arguments which echo its accents. It disturbs the tranquil trust which one desires to have in the unbiased reactions of archeology and philosophy.

Rivoira's "Architettura Lombarda" appeared in 1901-02; his "Architettura Musulmana" in 1914; the English translations in 1910 and 1918 respectively. He died in 1919, and his "Architettura Romana" came out in 1921. His work is all bound together by an antecedent theory of a Roman or western origin as the principle factor in the history of Imperial and Christian art; more specifically that "the Lombardic vaulted basilica on the one hand depended on the principles of construction discovered and practised by the architects of Imperial Rome, and on the other hand was the starting point in an evolution of which the vaulted Gothic cathedral was the climax." This was the thesis of his "Lombardic Architecture," and his "Moslem Architecture" was supplementary. In accordance with his theory that Rome was the centre which dominated all the later architecture of the Mediterranean countries, it was necessary to trace the effects in the Arabic and Moslem world, and also in the outlying Christian countries, Armenia and Spain, which were in contact with that world.

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* *Roman Architecture and Its Principles of Construction Under the Empire, with an Appendix on the Evolution of the Dome up to the XVIIth Century. By R. T. Rivoira. Translated by G. McN. Rushforth. Oxford University Press. Price* $35.00.

These works were not complete histories of Lombardic or Moslem architecture but studies of origins with a view to proving that those origins were altogether Roman. It remained to treat the foundations of it all, Roman architecture itself, and its development to the end of the Western Empire.

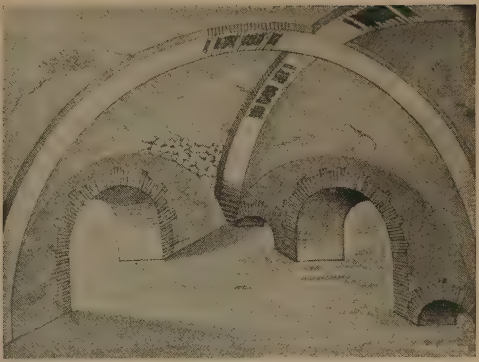
There appears to be always in the background of Rivoira's mind a conception of Italy as the heir of Imperial Rome, an intention to be of archeological service to his country, not wholly scientific, perhaps. At any rate archeology in the service of any doctrine is liable to exaggerate and ignore, and is certain to be met with suspicion. Historians of architecture do not generally agree with the exclusively Roman origin of Gothic via Lombardic; or that that style was *"erroneously"* described as Gothic which was "born in the lands north of the Alps when the Islamic pointed arch system was grafted on to the Lombard basilica." Gothic is hardly a descriptive word anyway. It is a utility word, which means to say—and does say sufficiently—that the thing was not Roman, that it represented a climate and racial temperament which were northern and not Italian. The Islandic pointed arch system was grafted onto the Lombard basilica, but they did not produce "Gothic" in Italy. It was born north of the Alps of more ingredients than these, of the work of architects at least as original as those of Imperial Rome. The whole Mediterranean and adjacent world was poured into the Empire and poured out again, but when one attempts to analyze such cultural Niagaras, it comes to little but following streaks of foam and driftwood. A doctrine is but a cockle shell boat for navigation there.

But all historians of architecture recognize Rivoira's immense labor and learning. His Roman architecture is not a book for the general reader. It is a detailed study of brick work and tile and concrete, in hundreds of ruinous buildings. His knowledge of Roman history is as minute and accurate as his knowledge of Roman building, and both go side by side. He measures everything, condenses into a paragraph all accessible information on each tomb and tower, substructure and cemetery wall, and gives his own judgment as concisely. He follows the changes in Roman architecture from reign to reign, from the end of the republic to the successors of Constantine, and closes with an appendix on domes even down to Sir Christopher Wren's dome of St. Paul's.

Rivoira is distinctly "sniffy" about the domes of St. Sophia and St. Paul's, and temperately warm in commendation of the Cathedral of Florence, while his admiration of St. Peter's dome—"this masterpiece of modern architecture"—is unlimited. It is not for laymen to quarrel with authority. But layman and professional have long found St. Peter's, considering its lavish immensity, somewhat of a problem in ineffectiveness. I have never seen St. Sophia, but the London dome heaving dimly in its murky atmosphere, and the Florentine with its clean sweeping lines in the setting of ambiant hills, have often given me a sense of rightness and satisfaction; whereas the only satisfaction obtainable from St. Peter's dome seemed to be from miles away across the Campagna.

In seeking to make some connection between one's recollections and Rivoira's judgments in this matter, it only occurs that St. Peter's is distinctly more imperially Roman in the look of it than the other three. Reactions to the "imperially Roman" are various. You may feel it heavy, insensitive, if not brutal; or you may feel it massive, superb, in fact, imperial; doubtless it is all these. My own reaction from Rivoira's praise of the dome of St. Peter's is that he finds it greatest because he finds it most Roman.

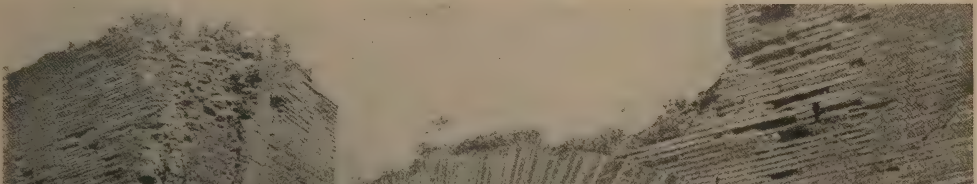
Roman state architects were military engineers as well as civil architects. The dome is even more a problem of engineering than of aesthetics, and its Roman development, if not its origin, would naturally have something to do with the peculiar training of Roman state architects. One presumes that Rivoira is right in doubting whether they got their training in Athens, and in attributing more importance to the fact that they followed the legions into the field, and were called upon to construct garrison towns and frontier cities. The same men made the siege works, roads, bridges, drains, basilicas, palaces, tombs, theatres and public baths. They were for the most part Italians, not Greeks. "The architectural styles of the two peoples even in the time of Augustus were fundamentally distinct.—Greek architecture



Two illustrations from *Roman Architecture and Its Principles of Construction Under the Empire* descriptive of ribbed cross-vaulting

was artistic and decorative, Roman architecture practical, dignified, solid."

For the modern Italian or Greek to call himself Roman or Greek in a significant historic sense, seems little but a gesture. Innumerable nationalities and races of all kinds have come and gone in Italy. The old Roman blood had disappeared before the empire ended. The only unbroken continuities pertinent to this connection are time and place and the continuing influence of enduring buildings. But if it is to national pride, as much as, if not more than to motives purely aesthetic and historical, that we owe



One of the Arcus Caclimontani
Illustration from *Roman Architecture and Its Principles of Construction Under the Empire*

Mausoleum of Theodoric at Ravenna
Illustration from *Roman Architecture and Its Principles of Construction Under the Empire*

the patient and invaluable labor of Mr. Rivoira, still, a debt is a debt—and Mr. Rivoira is a great scholar.

ARTHUR W. COLTON.

Masters of Architecture, Ange-Jacques Gabriel, 1698-1782, by H. Bartle Cox, under the general editorship of Stanley C. Ramsey. New York: Charles Scribner's Sons. 1926. 1st Ed., 32 pp. 34 plates. 7½ x 10 in. Boards. $2.50.

"Ange-Jacques Gabriel," says Mr. Cox, "is universally acclaimed as one of the greatets of any country." Born in the reign of Louis XIV, he died in that of Louis XVI, and was the *Premier Architecte de Louis XV.* Special interest attaches to his plans and designs for the Palace of Versailles, the Pavillon Français and the Petit Trianon.

The English Inn Past and Present, by Harold Donaldson Eberlein, B.A., and A. E. Richardson, F.S.A. Philadelphia: J. B. Lippincott Co., 1926. 1st Ed. xi. 308 pp. Colored frontispiece, 144 illustrations. 7 x 10 in. Cloth, $7.50.

Here is a volume of a fine old flavor. It reconstructs the pageantry of English social life in every kind of inn setting, from mediaeval to modern, with a study of inn signs and architectural features. It has been illustrated with rare appreciation from old bills and contemporary prints, from rollicking drawings of Rowlandson and Hogarth, with sketches and excellent photographs. It makes its appeal to the lover of the picturesque, to the architect, the lover of England and old sporting life. As a repository of other times and customs, an index to local legends, historical drama and the human tide that has flowed beneath its smoked rafters, nothing surpasses the old English inn. The authors have found it also a store of architectural tradition.

Cathedral Cities of England and Wales, by J. H. Wade, M.A. New York: Robert M. McBride & Co., 1926. 1st Ed. xii. 293 pp. 3½ x 5⅞ in. Cloth. Little Guides Series, $2.50.

One of a series of detailed guides to various sections of England and the Continent, including some of the most interesting places visited by the traveler.

[*The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted.*]

"Beauty Out-o'-Doors." A landscape service book of plant life and its planting out of doors. Descriptions, particulars and prices of plants. Griffing Nurseries, Beaumont, Texas. 7½ x 10½ in. 48 pp. Ill.

"The Modern Window for Schools." A. I. A. 27-c-1. Safe and economical cleaning, ideal ventilation, weathertightness. Folder issued by The Williams Pivot Sash Co., East 37th St., at Perkins Ave., Cleveland, Ohio. 3¼ x 6¼ in. Ill.

"The Modern Window." A. I. A. 27-c-1. Cleaning done from the inside safely and economically. Ideal Ventilation. Folder issued by The Williams Pivot Sash Co., East 37th St., at Perkins Ave., Cleveland, Ohio. 3¼ x 6¼ in. Ill.

"Kliegl Lighting." Catalogue M. A complete line of lighting specialties and lighting effects for the stage, theatres, motion picture studios, window displays, show rooms, exhibitions, pageants, outdoor theatricals and flood-lighting, spectacular advertising, ball rooms and many other applications. Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th Street, New York City. 7¾ x 10½ in. 128 pp. Ill.

"Heating the Home." Sixteen advantages of using a warm air heating system and Hart & Cooley registers and cold air outlets. The Hart & Cooley Co., New Britain, Conn. 5 x 7 in. 16 pp. Ill.

"What Is Wrought Iron?" Bulletin No. 26-A. A definition of wrought iron with illustrations showing slag distribution. The physical properties and resistance to corrosion. Advantages of wrought iron as a pipe material and service records. A. M. Byers Co., 235 Water Street, Pittsburgh, Pa. 8½ x 11 in. 40 pp. Ill.

"Installation Cost of Pipe Systems." Bulletin No. 38. Itemized cost analysis of pipe systems for use of engineers, architects and builders. Explanation why extra cost of Byers' Pipe is amply repaid. A. M. Byers Co., 235 Water Street, Pittsburgh, Pa. 8½ x 11 in. 32 pp. Ill.

Tank Heaters. Arco Tanks for instant hot water supply for every domestic purpose at a low cost. For use with gas and coal and in various sizes. Measurements and data. American Radiator Co., 1807 Elmwood Ave., Buffalo, N. Y. 7½ x 10½ in. 24 pp. Ill.

"For School Buildings Lay Oak Floors." Illustrated folder on why Oak Flooring makes a practical, economical floor for School Buildings. Oak Flooring Bureau, 828 Hearst Bldg., Chicago, Ill. 3⅞ x 9 in.

"The Insulation of Roofs to Prevent Condensation." Particulars of insulation for all types of buildings with Armstrong's Corkboard. Detailed method of application and specifications. Roof resistance chart with instructions for use and table of figures. Armstrong Cork & Insulation Co., 132 24th St., Pittsburgh, Pa. 7½ x 10⅝ in. 36 pp. Ill.

"For Hotels Lay Oak Floors." Illustrated folder on why Oak Flooring makes an ideal Hotel Floor and what prominent Hotel executives think of Oak Flooring. Oak Flooring Bureau, 828 Hearst Bldg., Chicago, Ill. 3⅞ x 9 in.

"How and Where to Use Oak Floors." Technical booklet on grades, sizes, laying and finishing of Oak Flooring. Oak Flooring Bureau, 828 Hearst Bldg., Chicago, Ill. 3½ x 6¼ in. 16 pp. Ill.

Wood Gutters. "Improved O. G. Fir Gutters." The new Gutters which look better, last longer and are less expensive than metal, and how to instal them. E. M. Long & Sons, Cadiz, Ohio. 7⅜ x 10½ in. 16 pp. Ill.

Machinery Isolation. Bulletin discussing the problem of reducing the noise and vibration arising from machines in structures where noise would be objectionable. Full details regarding sizes and thicknesses, kind of material to use and methods of installing. Armstrong Cork and Insulation Co., 24th Street & Allegheny River, Pittsburgh, Pa. 8½ x 11 in. 4 pp. Ill.

"Robertson Protected Metal," for Industrial Building Construction. Bulletin 75 of roofing, siding and trim with detailed descriptions and uses. Engineering and estimating data as well as specifications; list of installations. Particulars regarding the Robertson ventilator and glazing construction. H. H. Robertson Co., First National Bank Bldg., 511 Wood Street, Pittsburgh, Pa. 8 x 10¾ in. 28 pp. Ill

Wire Lath. A. I. A. File No. 20-b-11. Handbook containing descriptions, drawings, tables, methods and specifications relating to furring, lathing and plastering and dealing especially with the uses of Clinton Wire Lath. A reference book for architects, builders and plasterers. Wickwire Spencer Steel Co., Inc., 41 East 42nd Street, New York City. 8½ x 11 in. 52 pp. Ill.

Grilles. A. I. A. File No. 30 E. Typical examples of perforated metal grilles manufactured in any desired material, with specifications and special features. Wickwire Spencer Steel Co., Inc., 41 East 42nd St., New York City. 8½ x 11 in. 12 pp. Ill.

Terra Cotta. Vol. viii. No. 5. 1926. File No. 9. A. I. A. Plates, diagrams and descriptions of Atlantic Terra Cotta used in Japanese buildings. Atlantic Terra Cotta Co., 350 Madison Avenue, New York City. 8½ x 11 in. 16 pp.

"The Robertson Ventilation Data Book." Second Edition. Information on ventilation in general—a handbook of data on the air-moving capacity of roof ventilators, with tables covering the exhaust capacity of the Robertson Ventilator. The H. H. Robertson Co., First National Bank Bldg., Pittsburgh, Pa. 8¼ x 11 in. 48 pp. Ill.

Isolation of Machine Vibrations. "How to Isolate Machine Vibrations." "Korfund," a material suitable for the isolation of any kind of machine or engine greatly reducing the noise of operation. Special features and advantages as well as list of installations. The Korfund Co., Inc., 11 Waverly Place, New York City. 8½ x 11 in. 12 pp. Ill.

"The New Window Vogue for the Home Beautiful." Booklet containing many useful suggestions for interior decoration with the advantages of Fenestra windows. Detroit Steel Products Co., 2250 East Grand Boulevard, Detroit, Mich. 3¼ x 5¾ in. Ill.

Traffic Indicators. "Pointing the Way," a folder emphasizing the need of permanent traffic marks and the use of Bridgeport Traffic Spots. Bridgeport Brass Co., Bridgeport, Conn. 8½ x 11 in. Ill.

Weather Stripping. A. I. A. File No. 19-c-14. Detail book in file folder which can be transformed into a loose-leaf catalogue. A working catalogue for the architect in preparing specifications on weather stripping. Details drawn by an architect. Complete information on standard methods of equipping windows and doors with Chamberlin Metal Weather Strip. Chamberlin Metal Weather Strip Co., 1644 Lafayette Blvd., Detroit, Mich. 8¼ x 10¾ in. 48 pp.

Roof Insulation. "The Insulation of Roofs with Armstrong's Corkboard," to save fuel and maintain comfortable temperatures in offices, schools, hotels, theatres, churches, etc. Specifications and diagrams. Armstrong Cork & Insulation Co., 132 24th St., Pittsburgh, Pa. 7½ x 10⅝ in. 32 pp. Ill.

Model Kitchens as submitted in the Frigidaire Competition. Plans and designs of model kitchens equipped with Frigidaire, a method of refrigeration which does not depend upon outside ice. The Delco-Light Company, Subsidiary General Motors Corporation, Dayton, Ohio. 8½ x 11 in. 48 pp.

"Southern Yellow Pine Flooring." Technical Bulletin No. 1. A. I. A. File No. 19e9. Specification and design information and data for the use of architects and engineers. The different qualities and kind of flooring with sizes and grades and their recommended uses. Southern Pine Assocation, architectural and engineering service department, New Orleans, Ia. 8½ x 11 in. 8 pp. Ill.

Roof Trusses. Pamphlet A. I. A. File No. 13. Jan. 1926. Advantages and adaptability of Massillon Curved Roof Trusses with instructive diagrams and figures on total safe loadings in pounds per square foot, uniformly distributed. The Masillon Steel Joist Co., 10th & Belden N. E., Canton, Ohio. 8½ x 11 in. 8 pp. Ill.

Metal Laths. Pamphlet A. I. A. File No. 20 B 1. Jan. 1926. Full description and particulars of various kinds of laths. The Massillon Steel Joist Co., 10th & Belden N. E., Canton, Ohio. 8½ x 11 in. 8 pp. Ill.

Condulets for Grounding Service Wire and Conduit System." Bulletin No. 2085. Full details of size, capacity, etc. Crouse-Hinds Co., Syracuse, N. Y. 8 x 10½ in. 4pp. Ill.

"Safety 'Arktite' Plugs and Receptacles, Interlocking Switches and Plugs, Safety Hand Lamps." Bulletin No. 2086. Details of construction, advantages and characteristics. Crouse-Hinds Co., Syracuse, N. Y. 8 x 10½ in. 8 pp. Ill.

Labor Saving Kitchen Devices. Catalogue No. 32. A comprehensive list of mechanical appliances for use in the kitchens, pantries and silver rooms of hotels, hospitals, restaurants and institutions. The Bramhall, Deane Co., 261-265 W. 36th Street, New York City. 6 x 9 in. 24 pp. Ill.

"The Sterilizer Blue Book." Catalogue 36. Sterilizing of every description under steam pressure. An illustrated catalogue of standard types of apparatus manufactured by The Bramhall, Deane Co., 261-265 West 36th Street, New York City. 6 x 9 in. 35 pp. Ill.

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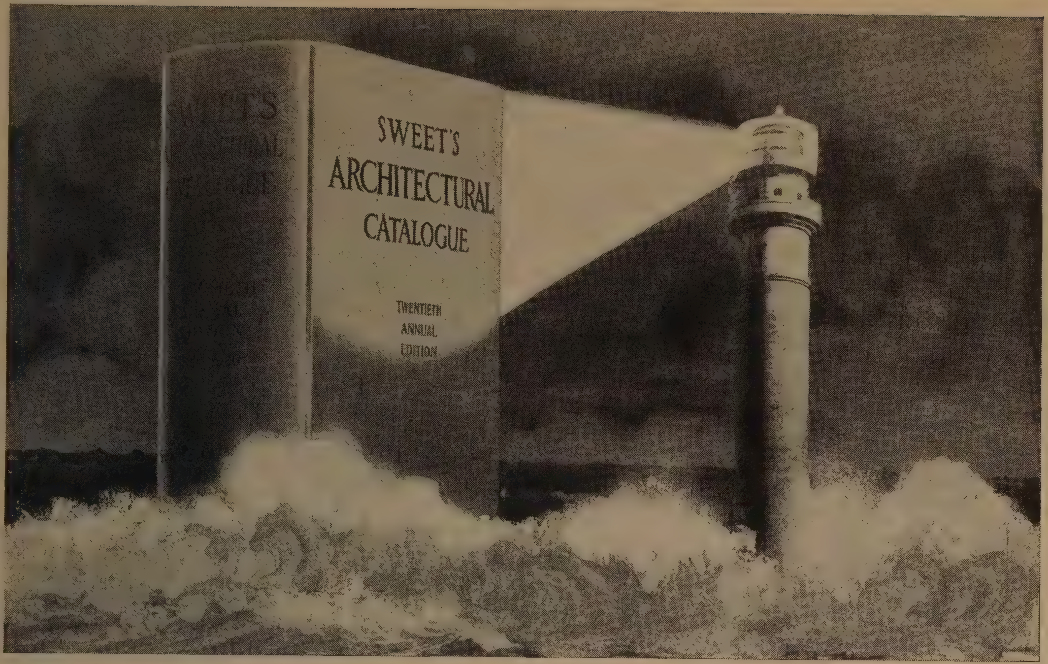
Roof Insulation. File—A. I. A. 37a1. Specifications and details for "Celotex" industrial board for roof insulation and under floor coverings. Directions for installation and miscellaneous uses. The Celotex Company, 645 N. Michigan Ave., Chicago, Ill. 8½ x 11 in. 20 pp. Ill.

"Planning the Color Schemes for Your Home." Booklet covering all phases of interior decoration with a color harmony chart. The George W. Blabon Co., 21st and Hunting Park Ave., Philadelphia, Pa. 7¾ x 102½ in. 36 pp. Ill.



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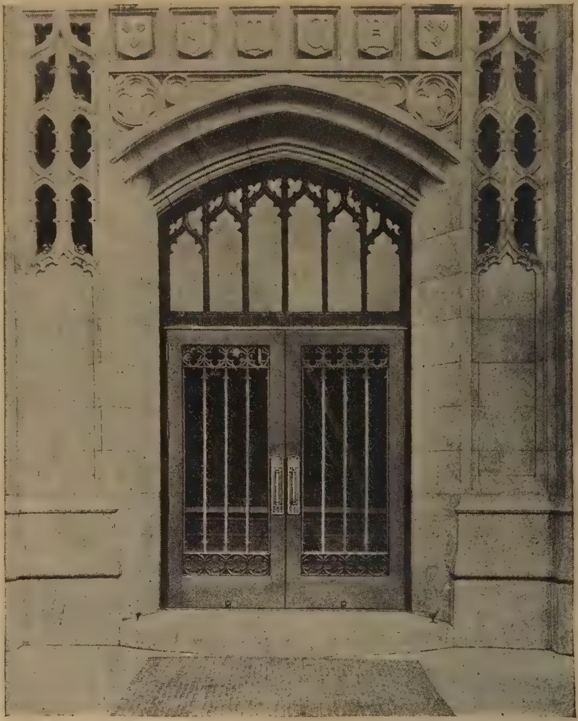

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